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# MUSICAL COURIER

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VOL. CII—NO. 10

NEW YORK, SATURDAY MARCH 7, 1931

WHOLE NO. 2656



*Albert Petersen portrait*

## JOSEF HOFMANN

Director of The Curtis Institute of Music,

who will give his second New York recital this season at Carnegie Hall on Saturday afternoon, March 14.

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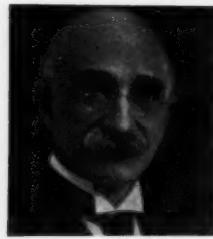
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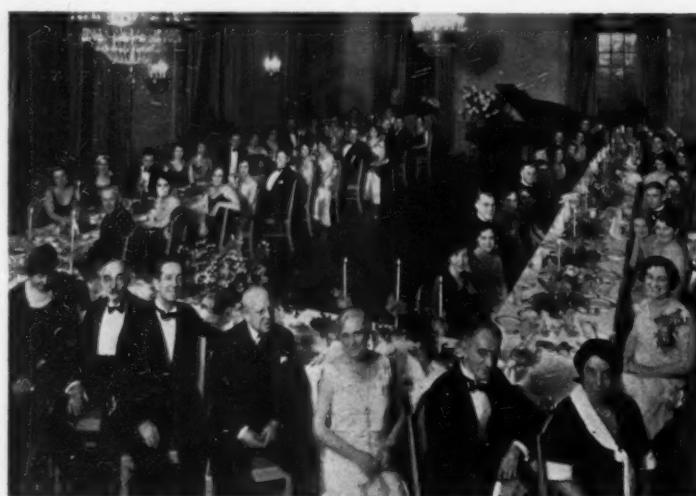
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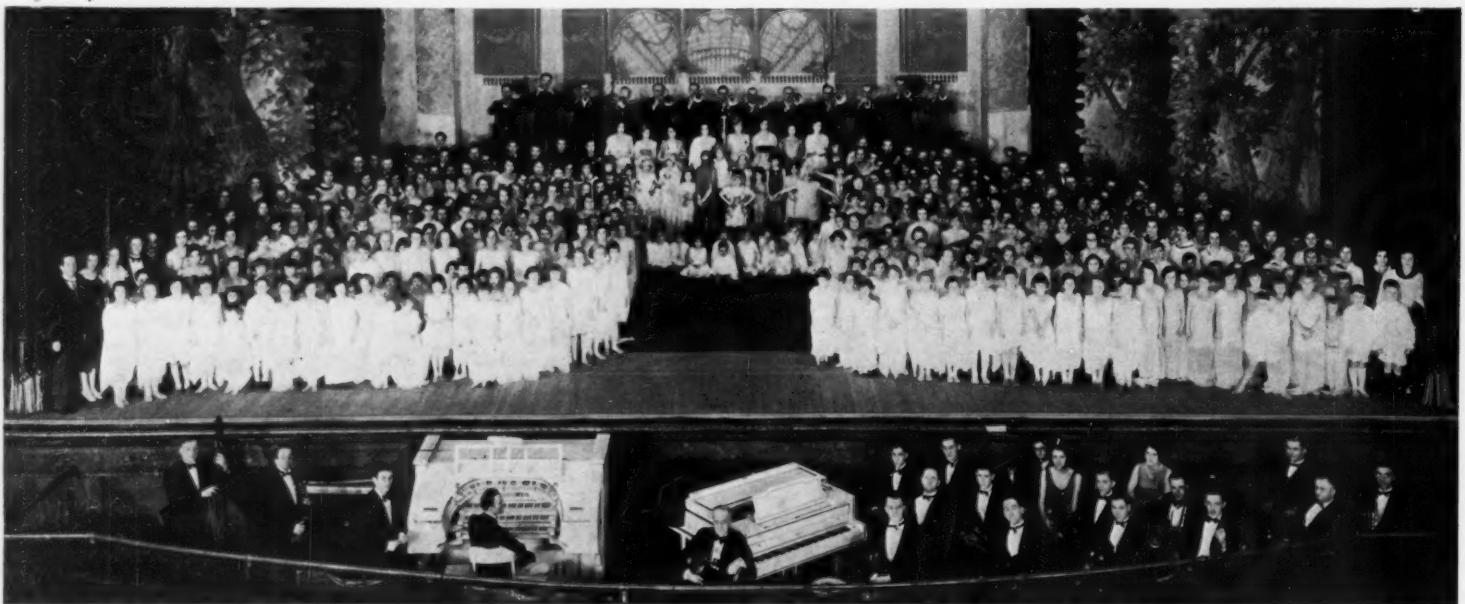
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# MUSICAL COURIER

NEW YORK, SATURDAY,  
March 7, 1931

## NBC Announces New Artists

### George Engles Gives Out Plans for Next Season

Several new European attractions will come to the United States next season, sponsored by NBC Artists Service. Announcement by George Engles of the list of concert artists under the management of NBC Artists Service for 1931-32 includes the names of five newcomers. One is Supervia, Span-



GEORGE ENGLES,  
Managing Director of the NBC Artists Service, who is bringing a number of new European artists to the United States next season.

ish coloratura soprano, who has been creating a stir on the continent. Supervia is considered an outstanding personality among the operatic and concert stars in Europe today. She has sung principal roles under Toscanini at La Scala in Milan, at the Madrid Opera House, Paris Grand Opera, Opera Comique, Covent Garden and the Vienna State Opera. She was chosen to create the role of Octavian in Rosenkavalier, under the personal direction of the composer, Richard Strauss. Supervia will be in this country only six weeks, arriving in January.

In addition to touring in concert she will make a number of guest appearances with the Chicago Civic Opera Company.

Rosette Anday, Hungarian contralto, is another distinguished member of European operatic circles, who will make her first visit to the United States next season under the auspices of NBC Artists Service. Mme. Anday is a leading artist at the Vienna State Opera and Covent Garden, and sang last season with sensational success at the Teatro Colon in Buenos Aires.

Wiener and Doucet, eminent French exponents of two-piano music, will also make their American debut under the sponsorship of NBC Artists Service. These artists are enormously popular in Europe and are considered among the foremost interpreters in their particular field on the continent.

Another new name which appears on the list is Egon Petri, Hungarian pianist. His first American tour is being booked by NBC Artists Service through arrangement with S. Hurok. This arrangement provides that all artists now under the Hurok management are to be booked by NBC Artists Service. Included among these is Mary Wigman, who has been the outstanding feature of this year's dance season. She is to be booked by NBC Artists Service for one hundred appearances next season. The Hurok list also includes that interesting Russian Revue "The Blue Bird," whose popularity in Europe has lasted through a decade. "The Blue Bird" was in the United States for a brief visit six years ago, but has not been seen here since. The company consists of forty-five singers, dancers, actors and an orchestra, headed by Yascha Yushny.

Paderewski, it is announced, will return next season in response to urgent demands from cities which he was unable to include in his present long tour. Artists who have recently come under the management of NBC Artists Service for the season of 1931-32 include: Zimbalist, Florence Austral, Mary McCormick, Nina Koschitz, Claire Dux, Martha Attwood, Margherita Salvi, Coe Glade, Cyrena Van Gordon, Franz Baumann, Attilio Baggiore, Hans Hermann Nissen, Francis Macmillan, John Amadio, Sadah

Shuchari, Shura Cherkassky, Sascha Gorodnitzki, Yolanda Mero, Isabelle Yalkovsky, International Singers, Aguilar Lute Quartet, Marion Claire and Henry Weber.

A partial list of artists under management of NBC Artists Service for the season of 1931-32 follows:

Mary Wigman, Walter Damrosch, Victor Chenkin—Russian singing actor, "The Blue Bird," Isa Kremer—Folksongs and ballads; Sopranos: Florence Austral, Martha Attwood, Anna Case, Dusolina Giannini, Nina Koschitz, Louise Lerch, Mary McCormick, Margherita Salvi, Hallie Stiles, Juliette Lippe; Mezzo-sopranos: Supervia, Olga Alabani; Contraltos: Schumann-Heink, Coe Glade, Cyrena Van Gordon, Sonia Sharnova; Cellist: Beatrice Harrison; Tenors: Lauri-Volpi, Beniamino Gigli, Antonio Cortis, Robert Simons; Baritones: Walter Mills, Hans Hermann Nissen, John Charles Thomas, Reinhard Werrenrath; Violinists: Renee Chemet, Erika Morini, Sadah Shuchari, Efrem Zimbalist; Flutists: John Amadio; Pianists: Paderewski, Shura Cherkassky, Rudolph Ganz, Sascha Gorodnitzki, Mischa Levitzki, Josef Lhevinne, Jan Smetterlin, Lee Pattison, Yolanda Mero, Egon Petri, Wiener and Doucet, Guy Maier in Recitals for Young People and Musical Travelogues; Russian Symphonic Choir, Gordon String Quartet, Musical Art Quartet, Le Trio Morgan, Josef and Rosina Lhevinne, Gordon and Pattison, Marion Claire and Henry Weber.

Miguel Llobet; April 24 (afternoon), music for chamber orchestra directed by Ossip Gabrilowitsch, with the assistance of Paul Grümm, viola da gamba, and members of the New York Philharmonic-Symphony Orchestra; April 25 (morning), program by the Brosa Quartet including first performance of string quartet by Serge Prokofieff written for Library of Congress; April 25 (afternoon), concerted vocal music presented by Holle's Madrigal Singers, Hugo Holle conductor.

### Walter to Conduct Philharmonic-Symphony

Bruno Walter, conductor of the Leipzig Gewandhaus Orchestra, has been engaged as guest-conductor of the Philharmonic-Symphony Society of New York, for seven weeks of the season 1931-32. Mr. Walter will direct twenty-seven concerts, beginning Thursday evening, January 14, 1932, at Carnegie Hall, and ending Sunday afternoon, February 28, at the Metropolitan Opera House. He will also conduct the orchestra in Philadelphia, Baltimore and Washington. As already announced, Erich Kleiber will conduct the first six weeks of the season, and Arturo Toscanini, as general musical director, will head the orchestra for two periods of eight weeks each.

### Stadium Conductors for Summer of 1931

Willem van Hoogstraten, Albert Coates and Fritz Reiner will be the conductors at the Stadium concerts of the New York Philharmonic-Symphony for the summer of 1931. Mr. van Hoogstraten will direct the first three weeks of the season and Mr. Coates the last three weeks. The remaining fortnight the orchestra will be in charge of Mr. Reiner. Each of the three conductors will also appear for one week respectively in Philadelphia at the summer symphony concerts at Robin Hood Dell.

## Pelleas and Melisande Given at Metropolitan

Debussy Opera Receives Warm Welcome at First Performance of Season with Bori and Johnson Starring—Lily Pons Appears in Sunday Concert—Other Operas Superbly Staged

### PELLEAS ET MELISANDE, FEBRUARY 25

Debussy's masterpiece had its first performance of the season before a good sized audience which, though not noisily appreciative, gave the production what must, for this opera, be termed a warm reception. In spite of its great artistry and of the manner of its presentation this is not a popular offering. Strangely enough, several auditors were heard complaining that, the words being in French, they could not understand them. Perhaps this is one of the most immediate results of Taylor's latest work.

To those who understand French much of the Maeterlinck text was on this occasion—as it always is at the Metropolitan—entirely intelligible, thanks to the finely articulated vocalization of the great artists who have been entrusted with the principal roles. It is, however, to this writer at least, a matter of complete indifference whether the words are understood or not. The general trend of the tale emerges adequately without them, and the music is of such expressiveness and beauty that it completely fills the attention and brings such inexpressible delight as consigns even Maeterlinck's masterly poetic setting of the drama to a subordinate position.

Debussy's achievement is too well known to need exposition in this place or at this late date. He may have aimed at the creation of an almost spoken drama. If so, he fortunately failed. What remains to us is a closely knitted, exquisitely woven score in which orchestra and vocal line are as one. Every mood is penetratingly conceived and presented by the composer and treated along the broad lines of the classic tragedy and with a melodic and harmonic beauty which will gradually become more fully appreciated.

ated by audiences of the future. Meantime we have but to thank the Metropolitan for its labor of love in so excellently presenting this unique masterpiece for those who have understanding for it.

In the leading roles, Bori, Johnson, Whitehill, and Rothier, each so perfect that it is difficult to find words properly to record their achievements. In their purely technical aspects they were exemplary. The appearance and manner of each was such as to lend validity to the impersonation, so that their reactions to the passage of events in the play seemed natural, never unexpected, forced or assumed. The entire course of events as determined by the plot of the Maeterlinck play was presented by these artists so as to appear inevitable. The so-called Pelleas tradition—which is a good deal like the Ibsen tradition—is not here, fortunately, much in evidence, with the result that the characters in the play seem altogether natural, though far from commonplace. The love scenes were admirably done, and no less admirable was the expression by Whitehill of the gradual realization of the impending tragedy, the gradual inroads of his madness of jealousy. One is filled with pity for these poor humans caught in the web of irresistible fate.

Others in the cast, all of them adequate, were Bourskaya as Genevieve, Dalossy as Little Yniold (not quite little enough), and Ananian, A Physician. Mr. Hasselmans conducted.

### THE BARBER OF SEVILLE, FEBRUARY 23

The season's third performance of Rossini's Barber of Seville drew a capacity house on the evening of Washington's Birth-

(Continued on page 33)



LEONE KRUSE,

soprano, who has been reengaged for the season 1931-32 at the German Opera in Prague, where she has met with great success in all the Italian operas and as the youthful Wagnerian heroines.

## THE SONGS AND DANCES OF "ALOHA LAND"

### Hula Dance Unfortunate in Mode of Introduction to Moderns

By Alma Simpson

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HONOLULU, December, 1930.—Hawaii's "Aloha"—friendly greeting—was really a dream come true. As I sat amid the suave sophistication of the twentieth century at the Royal Hawaiian Hotel at Waikiki Beach, where in the evening come groups of native singers and dancers with instruments and soft voices to chant the songs of old, or by performing a bit of some strange pageantry reveal ancient customs in all their charm and beauty, I could not help but feel that in this glimpse given today as in the mysterious past, under silvery moonlight in the swaying palms that once bent and rustled over barbaric courts, there was something much more profound than the mere dancing of the hula for the passing entertainment of hotel guests.

A few hours' pondering and curiosity soon brought me to the home in the Hawaiian hills, which was to reveal to me a bit of the legendry I so eagerly sought. The hospitality of Mr. and Mrs. David Bray and their daughters, Odelta and Kahala, who are the foremost exponents and dancers in the islands today, of both the ancient and modern hula, afforded me this pleasure.

Mr. Bray is a direct descendant of a royal Hawaiian chief on his mother's side; Mrs. Bray on her father's side. My visit to their charming home in the hills of Hawaii, with the tall, strange, royal standards of multi-colored feathers standing on each side of the door, revealed a mine of wealth in the wondermyths that elaborated the doings of the volcano goddess Pele and her compatriots. There I learned that in the cantillations of the old time hula we find an anthology that includes every species of composition in the whole range of Hawaiian music and poetry.

In the hula of ancient Hawaii and the whole train of feelings and sentiments that

against profanation by the observance of "taboo" and the performance of priestly rites.

The people were superstitiously religious, they were poetical; nature was full of voices for their ears; this found expression in their dramatic art, they were musical, so their drama must needs be cast in forms to suit their ideas of rhythm and melody. Intertwoven with these were the speculations of the philosopher, the aspirations of many a thirsty soul as well as the flame colored pictures of the sensualist or the annals of the nation's history.

With the hula, all roads led to the King's court—it was a creature of royal support. At the court gathered the bards and those skilled in tradition, songs, proverbial wisdom and poetry; there, warmed by emotion, was the stuff from which was spun the song and motions of the hula dance.

In building a "halau," or hall in which to perform the hula, a Hawaiian of olden times was making a temple for his god. During the time the "halau" was building, the taboo and rules that regulated conduct were enforced with the utmost strictness. Rudeness of speech and manner was suppressed, abstinence from carnal indulgence was required. Denial of certain foods, and, above all, to avoid contact with a corpse.

If anyone, even by accident, suffered such defilement, before being received again into fellowship or permitted to enter the halau, he must have ceremonial cleansing (huikala).

The kumi or priest offered up prayers, sprinkled the offender with salt water, commanded him to bathe in the ocean, and he was clean.

In every "halau" stood the "kuahu" or altar, as the visible temporary abode of the deity, whose presence was at once the inspiration of the performance and the luck-bringer of the enterprise—a rustic frame em-

to crown the head and another for the neck and shoulders.

It is said the gods were only pleased with flowers indigenous to the soil—the ilima, lehua and the maile. The Hawaiians were adept in voiceless speech or gesture. Hand and foot, face and eye, all worked in such harmony that the performer spoke not alone

seeds and topped with gay feathers. The rustling of the seeds in rhythm to the song is most fascinating. The swishing of bamboo stalks is often heard as a pleasant accompaniment to love songs or dances. One never hears the ukulele except as an accompaniment to songs of the present day. Our fondest dream of Hawaiian music seemed to crash when we learned that that popular little instrument is not at all Hawaiian but Portuguese.

The gods, great and small, superior and inferior, whom the devotees of the hula worshipped were many. But the goddess Laka was the one to whom they looked as patron. She was symbolized in the "halau" by an



THREE HULA DANCERS  
with seed filled gourds and skirts worn made of fresh la'i leaves.

with his voice, but from head to foot—the whole physique a living picture of feeling and sentiment.

In all the islands there are probably only five or six old men who can chant in the ancient style. David Bray is the only young man known who chants in that manner, and to hear him is a musical treat.

The ancients studied chanting rhythm at the waterfall or listening to the beating of the surf at the seaside. The lesson I heard is one by which many a musician of today would profit.

The large gourd seen in the accompanying picture is used for many of the songs and dances. The gourd-beaters are generally men, as it requires considerable skill and strength to beat. The small gourds held by the three girl dancers are filled with cana

uncarved block of wood from the sacred lama tree.

She was known as the head teacher of the terpsichorean art and in one of the songs is besought to take possession of the worshipper, to inspire him in all his parts and faculties.

The sphere occupied by Laka corresponds most nearly to that filled by Terpsichore and Euterpe, the classic Grecian muses respectively of dance and song.

When we glided out of Honolulu there was sweet music—Lei girls entwined the fragrant wreaths of jasmine around our shoulders. Our eyes seemed a little dimmed—the plaintive instruments echoed Hawaii's haunting lure, the songs of her welcome to the Paradise of the Pacific—an Aloha from Honolulu was our farewell.



MR. AND MRS. DAVID BRAY AND THEIR DAUGHTERS, ODELTA AND KAHALA.

Mr. Bray is shown wearing the ancient festival and ceremonial cape made of fine, multi-colored real birds feathers.

made their entrances and exits in the halau (the hall of the hula), one perceives he has found the door to the heart of the people.

The hula has been most unfortunate in the mode of its introduction to us moderns. An institution of divine origin, the hula in modern times has wandered so far that foreign critical esteem now only associates it with riotous and passionate ebullitions of Polynesian chiefs and warriors.

The record which a people make in its songs is undoubtedly the most telling record of their intimate life. So, when we wonder what stirred the heart of the old time Hawaiian as he faced the great themes of nature, life and death, we find the answer in the songs, recitations and chants of the hula. Whatever indelicacy appears in present times to some of the gestures and prevailing contortions of the modern hula dancers we know, the true hula songs in large measure were untainted with grossness.

To the ancient Hawaiian the hula dance stood for much. It was his chief means of social enjoyment and it kept the communal imagination in touch with the people's mythical past.

The native people did not personally or informally indulge in the dance for their own amusement, but left it to be done for them by a body of trained and paid performers. Not because the practice of the hula was held in disrepute, but because the hula was an accomplishment requiring special education and arduous training in both song and dance, and more especially because it was a religious matter to be guarded

bowered in greenery. The gathering of the green leaves and other sweet finery of nature, for its construction and decoration, was a matter of so great importance that it could not be intrusted to any chance assemblage of wild youth who might see fit to take the work in hand. There were formalities that must be observed, songs to be chanted, prayers to be recited. It was necessary to bear in mind that when one deflowered the woods of their fronds of ie-ie and fern or tore the trailing lengths of maile—albeit in honor of Laka herself—the body of the goddess was being despoiled, and the despoiling must be done with all tactful grace and etiquette.

The performers of the hula were divided into two classes, the "olapa," agile ones—the "haopoa," steadfast ones. The young men and women were assigned to the part of the "olapa," while the older ones took the other part, handling the chants and heavier instruments of rhythm. The dancers were drilled by the kumi (hula master). A special rite and ceremony marked the consummation of a pupil's readiness for graduation from the school of the "halau" and his formal entrance into the guild of hula dancers.

Among the practitioners there was a sort of freemasonry which gave the right to any member to enter where a performance was going on. A visitor to the "halau" during the conduct of a hula was expected to do reverence at the altar.

Putting on the costume of the simple short skirt (the pa-u) was a ceremony with chants. The anklets of whale teeth, bone and fiber stuffs followed. Then the wreaths of flowers

#### NEW SERENADE BY ERDMANN ENTHUSIASTICALLY RECEIVED

COLOGNE.—A new work by Eduard Erdmann, a serenade for small orchestra, was recently given for the first time by the Society for New Music in Cologne. The work is rich in original ideas, the slow movement especially being full of melodic invention and strong emotional content, showing Erdmann as one of the most compelling musical personalities among the younger generation. Brilliantly conducted by Dr. Heinrich Jalo-wetz, the novelty was received with cordial applause.

E. T.

J. B. FOERSTER GETS STATE PRIZE

PRAGUE.—J. B. Foerster, dean of Czech composers, is the first one to receive the newly created government State Prize of Moravia and Silesia, amounting to 50,000 Crowns (\$1,500). The prize was granted him in appreciation of his oratorio, St. Wenceslas, first performed at Prague last season.

R.

VIENNA.—Emrich Kalman is at work on two new operettas. One, as yet unnamed, is for Pritzi Massary, Viennese operetta star, and the other, Hungarian in subject, is entitled Count Rosza Sandor. Robert Katscher, Viennese composer, whose Wunderbar, now running in Vienna, Paris and London, was so immensely successful, has also two new operettas on hand. One, named The Nice Express, will be produced in Vienna; the other, The Prince of Derby, is to be premiered in London, and the book is by Siegfried Geyer, the Viennese author of By Candle Light, Edmund Eysler's new piece (also to a book by Siegfried Geyer) is entitled Naughty Paulette. Theodor Szantho, the Hungarian pianist-composer living in Paris, has a new piece entitled Prince Romeo, to be produced in Budapest.

P.

#### NOVELTIES FOR COURTAULD-SARGENT SERIES

LONDON.—So successful have been the concerts of this year's series given by the Court-

auld-Sargent Concert Club that plans are well ahead for next season's programs. Two interesting novelties promised are Stravinsky's choral work, Symphonie des Psammites, which will be conducted by the composer, and a new piano concerto by Hindemith.

J. H.

EVELYN ARDEN TO SING AGAIN AT COVENT GARDEN

LONDON.—Evelyn Arden, English mezzo-soprano, has been re-engaged for her seventh consecutive season at Covent Garden where she will be heard during the German half of the opera season. She has also been invited to sing at the Bonn Music Festival, which will take place in Beethoven's birthplace in May.

J. H.

BUDAPEST APPRECIATES NOTABLE CHOPIN RECITAL

BUDAPEST.—A Chopin recital brought many laurels to Nora Drewett de Krasz, wife of Geza de Kresz of the Hart House String Quartet. The critics remarked on her avoidance of all cheap effects, on the technical brilliance of her performance of some of the etudes, and her power of maintaining the elegiac atmosphere of the preludes by means of a great command of color range and nuance.

V.

#### FAMOUS CHURCH CONCERTS STOPPED

VIENNA.—Much comment and regret have been aroused by the announcement that the Augustiner Church in Vienna, will stop its historical musical services shortly, owing to lack of funds for the orchestra and soloists. Christian Eder has been for thirty years the conductor, a post which he inherited from his father who also filled it for thirty years.

B.

ROBERT HEGER HONORED

BRUNN (CZECHOSLOVAKIA).—Robert Heger was guest conductor for a concert of the Brunn Philharmonic, and had a triumphant reception. The orchestra resolved unani-

mously to make the Viennese conductor an honorary member of the society.

#### WARSAW OPERA TO CLOSE?

WARSAW.—According to press reports, the government subsidy to the Warsaw Opera is nearly exhausted and will not keep the house going longer than until the end of this season. The government is said to have refused to grant a further subsidy, which would mean the closing-down of the State Opera at the end of this season.

#### HUBAY TO RETIRE

BUDAPEST.—Eugen von Hubay, famous violinist, pedagogue and composer, will retire from the State Academy and from teaching in general at the end of the current season. His pupil Eduard von Zathurecky, Hungarian violinist, is to succeed him at the State Academy of Music.

#### VIENNA STAATSSOOPER TO HAVE A MUSEUM

VIENNA.—A committee has been formed under government auspices for the creation of a Museum of the Austrian State Theatres, to contain relics of the famous members of the two theatres, costumes, statues, stage designs, etc. The collection will be temporarily placed in the small Redouten Saal.

#### SALZBURG MOZARTEUM SUMMER COURSES

VIENNA.—The Mozarteum Conservatory at Salzburg announces its annual summer courses for July and August, 1931. The faculty shows several important new additions. The conducting class will be headed by Franz Schalk, Clemens Krauss, Bernhard Paumgartner and Meinhard Zallinger. Marie Gutheil Schoder and Gemma Bellincioni have been added to the faculty and will teach operating acting and stage direction, and belcanto, respectively. Lectures will be held by Bruno Walter, Lothar Wallerstein, and Eugen Szenkar.

P. B.

#### UNKNOWN TSCHAIKOWSKY OPERA PRODUCED

PRAGUE.—The Municipal Opera at Pilsen, Czechoslovakia, has given the first production within memory of Tschaikowsky's virtually unknown opera, *The Little Slipper*. The libretto is taken from Gogol's *Christmas Eve*.

R. P.

#### NEW WEINGAERTNER COMPOSITION

BASLE (SWITZERLAND).—Felix Weingaertner, who has not composed anything new for some years past, has just finished a new suite for orchestra entitled "La Burla." Weingaertner himself will conduct the first performance, at Frankfurt this season.

P.

#### HANS PFITZNER'S NEW OPERA

BERLIN.—Hans Pfitzner has completed his new opera, entitled *The Heart*. It is reported to be a realistic opera with a fantastic flavor, and the action takes place in the Baroque era. Hans Pfitzner, jointly with Hans Mahner-Mons, wrote the libretto.

R. P.

#### THESE SINGERS' FEES!

VIENNA.—The Budapest government has issued an order whereby the top fees per night of its Royal Opera singers is not to exceed \$30 for men singers, and \$35 for ladies. At the recent meeting of the Central European operatic managers, at Munich, it was decided to adopt the rule whereby the nightly fees for operatic singers in Central Europe are not to exceed 650 Marks (\$180). An exception was made only for the operatic festivals at Vienna and Munich where the top figure of 1,000 Marks per night is to be permitted.

B.

#### DOHNANYI'S NEW TITLE

BUDAPEST.—Ernest von Dohnanyi, famous composer-conductor-pianist, has been appointed to the newly created post of "General Musical Director for the Hungarian Broadcasting Service."

P.

#### Sea-Side Musicales Festival Honors British Composers

LONDON.—The annual festival held at the popular sea-side resort of Hastings will take place this year at the end of February. Julius Harrison, who succeeded Basil Cameron as musical director of the municipal orchestra last year, has arranged an unusually interesting program of works of British composers from Purcell to the present day. Sir Hamilton Harty will conduct his own Comedy Overture, Delius' Brigg Fair, Elgar's cello concerto, (with Gaspar Cassado as soloist) and the Enigma variations. He will also play the piano part of Constant Lambert's Rio Grande, with Julius Harrison conducting.

Sir Henry Wood has been invited to conduct another English program containing Elgar's first symphony, Delius' "Walk to the Paradise Gardens," Dame Ethel Smyth's "Boatswain's Mate" overture, and, with Harriet Cohen as soloist, Bax's symphonic variations for piano and orchestra.

Other programs in the festival will be conducted by Julius Harrison himself, the soloists including Irene Sharer, Plunket Greene, Dennis Noble, Margaret Balfour, and the Hastings Oriana Singers and Choral Union.

C.

## Sunday Concerts in England Stopped by Enforcement of Blue Law of 1785

### Musical Profession Up in Arms, Managers Facing Heavy Loss—Mengelberg and London Symphony Called Off—Parliament Expected to Act—Best Concerts Draw Despite Bad Season—Klemperer the New Baton Star—Kreisler, Szigeti, Backhaus, Elena Gerhardt Soloists

LONDON.—Concert managers, musicians, theater and hall proprietors—the entire entertainment profession in fact—are in a turmoil as the result of the sudden stoppage of Sunday concerts by the licensing authorities throughout England. Acting on the behest of religious busy-bodies who have invoked Blue Laws supposedly defunct for a generation, these authorities, following the recent sensational High Court decision, have refused to renew licenses of concert halls, pavilions at watering places, and theaters which have continued to "infringe" the Sunday Observance Act of 1781. In London the Lord Chamberlain has issued orders to uphold the law as it stands, despite the fact that it has been a dead letter for a quarter of a century or more.

The immediate effect of this was the sudden cancellation of the usual Sunday concert of the London Symphony Orchestra, which was to have been conducted by Willem Mengelberg, and presumably the Albert Hall, leased by Lionel Powell for these and other Sunday concerts, will remain shut until further notice. The Palladium, where Sunday concerts have been held for twenty years, is similarly affected, and so are fourteen other halls and theaters in London used by the National Sunday League for its concerts. This despite the fact that the League makes no profit and devotes its surplus to charity.

#### PARLIAMENT TO THE RESCUE?

The loss involved to managers and musicians is incalculable, and frantic efforts are being made to organize emergency measures. A bill is to be introduced in Parliament, by consent of all the three political parties, to amend the Act of 1785; but unless agreement can be reached in advance on the terms of the measure, the crisis will continue indefinitely, as Parliament cannot find the time to pass a bill subject to the usual debate.

Moreover, the Lord's Day Observance Society is opposing any amendment permitting entertainment promoters to employ attendants for a seven-day week. While the deadlock continues, all Sunday music, and other high-class entertainment is at a standstill, but the irony of the situation is that the movie theaters, against whom the present campaign was originally launched, continue to defy the law.

This blow to legitimate concert-giving comes at a time when the musical profession can least afford a loss. The musical season, here as elsewhere, has been the least prosperous in years, and only the outstanding events, aside from cheap popular concerts, are capable of drawing a good attendance.

#### KLEMPERER'S SENSATIONAL NINTH

One of these outstanding events was the fourth concert of the Courtauld-Sargent series, of the London Symphony Orchestra, at which Otto Klemperer conducted Beethoven's Ninth Symphony in a manner which made Londoners sit up. An English choir (the Philharmonic), without losing any of its characteristically English freshness and power, sang the Ode to Joy in German, with such exultant energy that the audience was electrified, and Klemperer, who had previously been heard in London only as a pioneer exponent of Bruckner, won a place for himself among the leading baton favorites of the day.

Schönberg's orchestral version of Bach's organ prelude and fugue in E flat, heard for the first time in England, was, however, unanimously rejected by the critics, despite Klemperer's excellent performance.

#### KREISLER AND SZIGETI PLAY

At the London Symphony's own subscription concert, under Mengelberg, Kreisler's playing of the Brahms Concerto was the big event, drawing a sold-out house. He was at his very best, especially in the opening movement. Johan Wagenaer's overture to Cyrano de Bergerac, the rather antiquated novelty of the evening, had a mild success d'estime.

Another violinist was the soloist of London's other—and qualitatively best—orchestra, that of the B. B. C. Joseph Szigeti played the Mendelssohn concerto, and so much care and subtlety did he devote to this much-hackneyed work that it shone not only in its usual easy brilliance, but in those less obvious qualities which the present generation is only too ready to deny to Mendelssohn. Szigeti had a great and deserved success.

**BACKHAUS SOLOIST WITH TWO ORCHESTRAS**

Adrian Boult, the B. B. C. Orchestra's permanent native conductor, gave his audi-

ence Schumann's D minor symphony, and at the subsequent concert, the same composer's Manfred overture. He also played Holst's Planets, which a few years ago was considered modern, but which, for reasons not wholly astronomical, already sounds very much pre-Plutonian. Wilhelm Backhaus gave an exemplary performance of Beethoven's G major concerto.

Backhaus gave further evidence of his brilliance as well as his authentic musicianship in Brahms' D minor concerto, played with Sir Hamilton Harty and the Hallé Orchestra from Manchester, who continue to invade London with considerable success. Harty's great hero is Berlioz, and he conducted the Symphonie Fantastique, as usual, con amore. Even some of the neo-classical purists of Fleet Street and Chelsea showed signs of melting in the face of such incandescent championship.

#### GOOSSENS' VIOLIN SONATA WARMLY RECEIVED

A new violin sonata by Eugene Goossens is something of an event on the composer's native heath, especially when played by two such sturdy Britshers as Albert Sammons and William Murdoch. The romantic and rather fugitive quality of the music perplexed the local scribes somewhat, but the richness and brilliance of Goossens' harmonic style found ready acknowledgment. The work was warmly received by the audience.

The Lener Quartet has returned to Europe and has given London a fleeting glimpse, just to show that the old perfection and brilliance are still in full operation. Especially did they shine in Brahms' A minor quartet. A new English quartet, led by Isolde Menges, has entered the chamber music lists, but its first concert was hardly sufficient to give it rank.

#### ELENA GERHARDT A FAVORITE

Elena Gerhardt, at the very height of her accomplishments, gave a Schubert-Wolf recital, in which her interpretative powers, and her exquisite charm, completely conquered the audience. She is a great favorite in London.

Another and very different sort of song recitalist, Rachele Maragliano-Mori delighted her hearers with a fastidious selection of old Italian songs, spiced with the more recent productions of Stravinsky and others. A short cycle by Rossini, describing a Venetian regatta, was as exciting as a movie, and far more appealing.

CESAR SAECHINGER.

## Rome's Royal Opera Gives Its First Novelty of the Season

### Success of Persico's New Opera

ROME.—Great interest was aroused by the first novelty of the current season at the Royal Opera House, where Mario Persico's *La Bisbetica Domata* has just been performed for the first time with considerable success. Persico is a young Neapolitan composer, who, after having been a lawyer, turned to music. He won a reputation with his first opera, *Morenita*, which was awarded the Fine Arts prize in 1922, and was performed in the following year at the San Carlo Theater in Naples, Tullio Serafin conducting.

#### SHAKESPEARE DRAMA MAKES LIVELY LIBRETTO

The libretto of *La Bisbetica Domata* is adapted from Arturo Rosato from Shakespeare's comedy, *The Taming of the Shrew*, and preserves all the humor and liveliness of the original. It consists of four acts, in which the comical and the sentimental elements are suitably balanced, so that the musician has opportunities to carry out both his descriptive and lyric intentions.

The first act takes place in Padua, before Battista's house. Battista is a rich gentleman, whose daughter Katherine is notorious for her shrewish temper. A young man named Petruchio comes to Padua to look for a wife and resolves to marry Katherine, despite the unfavorable reports on her temper. Thus her younger sister Bianca, whom her father has refused the permission to wed before Katherine, will be free to marry her sweetheart Lucezio.

In the second act we attend the wedding ceremony of Katherine and Petruchio, made amusing by Petruchio's extravagant behavior and Katherine's caprices. Here Arturo Rosato has given a very strong relief to these two characters, in order to enrich the effect of Katherine's transformation, which happens in the following act.

This act takes place in Petruchio's house in Verona, and shows his arrival with Katherine in his arms. She is so exhausted on account of her honeymoon trip on horseback that she has no fight left in her. Almost without knowing it, she is attracted by the strong man who has dominated her. At this point the comedy should end, the Shrew (*Bisbetica*) being completely tamed (*Domata*). But Rosato has added a fourth act, in which Petruchio's victory is a cause for great joy on the part of Katherine's father and relatives. Among them are Bianca and Lucezio, just happily married.

#### MUSIC SUBORDINATE TO DRAMATIC NECESSITIES

Persico's music to *La Bisbetica* is largely fragmentary, for he has preferred to underline every word of the play rather than attempt to achieve a synthetic musical expression of the different situations and emotions. It is another instance of a tendency to consider the opera as a form of art in which the music is supposed to occupy a subordinate place in comparison with the necessities of the drama. Persico, however, has not completely forgotten the teaching of Italian tradition, and now and then some melodic parentheses opportunely break the uniformity of the vocal declamation. The orchestra exploits all the secrets of the modern technique.

The conductor, Gabriele Santini, has very

few opportunities of showing his powers of interpretation, for the opera lacks just that which conductors, as a rule, like to display—melodic fluency and emotion. But Santini succeeded in maintaining the requisite tonal balance for a clear presentation of the drama in all its amusing aspects. Florica Cristoforani in the title role was most effective, and every singer in the cast was, as he should be, a good actor.

S. C.

#### Frank Mannheimer's Successes With English and Scottish Orchestras

LONDON.—Few American pianists in Europe are having a more busy and successful season than Frank Mannheimer. The handicap of an approaching bout of influenza did not appear to affect his playing of the Mozart C minor concerto at Bournemouth recently. With the Municipal Orchestra conducted by Sir Dan Godfrey, he played with all his customary skill, and was accorded an enthusiastic reception.

A few days later, with the effects of his illness still upon him, he gave the Rachmaninoff C minor concerto with the Scottish Orchestra at Galashiels, Scotland. So pronounced was his success on this occasion that the conductor, Albert van Raalte, has arranged for him to play under his baton in Holland.

Before leaving England at the end of February Frank Mannheimer gave further recitals in England and Scotland, and appeared with the Isle of Wight and Eastbourne symphony orchestras.

J. H.

#### Esther Johnsson in Salzburg's Mozart Celebrations

SALZBURG.—An important role was played in the Mozart festival celebrations at his birthplace by Esther Johnsson, the brilliant young American pianist. She was chosen as soloist in the concert given by the Mozarteum orchestra of Salzburg under Dr. Bernard Paumgartner.

The Mozarteum, celebrating the jubilee of its foundation simultaneously with the composer's birthday, unveiled a memorial tablet on this occasion. Other manifestations in Mozart's own city were a performance of the Coronation Mass in the Cathedral and a ceremony in the room where Mozart was born.

B

#### Alberto Terrasi in New York

Alberto Terrasi, who left New York about a year ago to sing in South America and Panama, and then went to California, is at present in New York. While in San Francisco, Mr. Terrasi gave several concerts and was the leading baritone with the Pacific Grand Opera Company. He will remain here for a short time and give a recital at Chaff Hall on the evening of March 17. Katherine Ives, pianist, will be the assisting artist. Immediately after his concert he will return to the coast to fulfill his many concerts already booked. Mr. Terrasi also broadcast in California every week over station KFRC.

## Myra Hess With Philadelphia Orchestra

Philadelphia Grand Opera Company Presents Madame Butterfly With Hitzi Koyke Heading Excellent Cast—Damrosch Guest of Honor at Women's Luncheon—Jeritza Sings at Penn Athletic Club—Nelson Eddy and Phillips Jenkins Quartet Enjoyed —Augustine Haughton in Recital

PHILADELPHIA.—The special feature of the Philadelphia Orchestra concerts of February 27 and 28, under the direction of Ossip Gabrilowitsch, was the appearance of Myra Hess, eminent English pianist, as soloist, when she played the Beethoven Concerto No. 4 in G major. Miss Hess' musicianship is internationally appreciated, and this performance was another demonstration of superb piano-playing. Her tone is exceptionally beautiful, her technical equipment, of course, unquestioned; but perhaps most outstanding, is her artistic interpretation. The concerto, received a reading which one felt was exactly the composer's message, as the themes were so clearly enunciated, the nuances perfect, the dynamics impressive, in fact every detail of interpretation brought out with the utmost artistry. Miss Hess was recalled again and again.

Paderewski's symphony in D minor was the opening number of the program. It was well read and played, but rather uninteresting as to content. Some beautiful moments were noted in the Andante, but of the three movements, the last was most attractive.

Dvorak's "Carnaval" Overture closed with all the festivity which its name would imply.

### WALTER DAMROSCH AT PENN ATHLETIC CLUB

The Women's Luncheon at the Penn Athletic Club on February 11, was an event of musical importance, as many musical celebrities were guests at the speakers' table, while Walter Damrosch was the guest of honor, and speaker of the occasion. Following the luncheon, Mrs. William A. McCrea, chairman of the hospitality committee, spoke of the club's pleasure in having Dr. Damrosch there, and then asked Mr. James Francis Cooke to introduce him, which he did so successfully that Dr. Damrosch said if a fifty per cent discount were taken on what Mr. Cooke had said about him, "he would

still feel quite a man." Dr. Damrosch then gave one of his delightful, pianistically illustrated talks on Die Walküre. Under his clever presentation, both verbally and musically, the opera lived before the audience. The audience enjoyed it hugely and manifested its pleasure in no uncertain terms.

Among those musically prominent, who graced the speakers' table, were:—Dr. and Mrs. George L. Lindsay, Dr. and Mrs. Thaddeus Rich, Miss Grace Spofford, Mrs. Benj. F. Maschal, Mrs. Harold E. Yarnall, Mrs. L. Howard Weatherly, Mr. and Mrs. James Francis Cooke, Mr. and Mrs. Luther Conradi, Mrs. Clement Biddle Wood, Mr. and Mrs. Ben Stadt, Miss Emily McCallip, Mrs. Horatio Connell, Mrs. John Thayer, Mr. and Miss Scalerio, Mr. and Mrs. Van Wymetal, Mrs. Fabien Koussevitzky, Mrs. Clara Barnes Abbott, Mrs. Helen Pulaski Innes, Mr. Felix Salmon.

### NELSON EDDY AND THE PHILLIPS JENKINS QUARTET

Another in the series of monthly recitals which Nelson Eddy is giving at The Warwick, was enjoyed on February 11. At this time he had the Phillips Jenkins Quartet as assisting artists. The quartet consists of Mary Schwartz, lyric soprano; Charlotte Bentley, dramatic soprano; Natalie Ruth, mezzo-contralto; Albertine Hundmark, contralto, with Virginia Snyder at the piano.

Mr. Eddy opened the program with an excellent rendition of Anjenem Tag from Hans Heiling by Marschner. His second group was four negro songs with modern settings by John Alden Carpenter—Shake Your Brown Feet, Honey; The Cryin' Blues; Jazz Boys; That Soothin' Song. Before singing them, Mr. Eddy explained that they were very "blussy" but that Mr. Carpenter felt he had something very definite to say in them. The audience certainly agreed, as it demanded two encores—one was Pinin' for Freedom by Trent, which made a tremendous "hit," and Serenade by Carpenter.

His final group was composed of Songs of the Sea—I Must Down to the Seas Again by Densmore; Trade Winds by Keel; Sing Me a Song of the Sea by Harry Banks (dedicated to Mr. Eddy); and Beating Up the Channel by Sanderson. These were all well sung, and were followed by a French group—Vieille Chanson (Bizet); D'une Prison (Hahn); and Celle que je preferé (Fourdrain). The second of these proved so popular that it was repeated. The third was also very warmly received. The climax of the program was undoubtedly the difficult aria, Ave Maria from Verdi's Otello, which Miss Haughton gave superbly. Many floral tributes were received after this number. The German group included Widmung, by Schumann, Morgen by Strauss, Die Mainacht by Brahms, Von Ewiger Liebe by the same composer. To these also the soloist gave understanding interpretations and fine enunciation. The final group held The Crying of Water by Campbell-Tipton, When I Bring to You Coloured Toys by Carpenter and two of Gretcheninoff's—Over the Steppe and My Native Land.

In addition to her fine voice and skillful use of it, Miss Haughton is the possessor of a sparkling personality which made her songs live for her enthusiastic audience. Ruth Leaf Hall supplied artistic and sympathetic accompaniments.

### HITZI KOYKE IN MADAME BUTTERFLY

The Philadelphia Grand Opera presented the little Japanese soprano, Hitzi Koyke in Madame Butterfly, in the Academy of Music, on February 26, before a capacity audience.

This was Miss Koyke's first appearance here and it was eminently successful, as the young soprano gave a not-to-be-forgotten interpretation of the role of Cio-Cio-San. She sang superbly, but her dramatic conception of the part was the outstanding feature of her performance. She brought to it the real Oriental atmosphere and swift changes of emotion. Her singing of the love duet was beautiful. Her recalls before the curtain at the close of every act bespeak the audience's warm reception for her.

She was ably supported by a fine cast. Ralph Errole was a very effective Pinkerton. He sang splendidly throughout and was equally effective dramatically. Chief Caupolian was excellent as Sharpless, as was also Berta Levina as Suzuki. Albert Mahler was the usual funny marriage broker, in the part of Goro, while Ivan Steshenko was impressive as the Uncle-Priest. The lesser parts were well taken as follows—Kate Pinkerton by Helen Jepson, Yamadori by Benjamin De Loache, Imperial Commissioner by Benjamin Grobani, Official Registrar by Walter Vassar, and the child by Evelyn Smith.

Emil Mlynarski conducted the performance, achieving a fine ensemble throughout. M. M. C.

### Heirs Seal Caruso Tomb

The glass tomb of Enrico Caruso has been sealed up by his heirs as a result of reports that a cult had sprung up to honor the memory of the great tenor by certain rites, which included the periodical changing of the clothing in which his body lies.

Caruso's body was embalmed with a secret method which is claimed to have been invented by the Egyptians. The tenor's remains lie in a chapel in the cemetery of the Madonna del Pianto in Naples. His widow had the body embalmed so that their daughter Gloria might, when she grew up, see her famous father as he looked in life.

**Persinger to Conduct at Roxy's**  
Louis Persinger will conduct the Dollar Symphony Orchestra of 200 at the Roxy Theater on March 8. He will also present his pupil, Stephen Hero, fifteen-year-old violinist. Master Hero will interpret the Lalo Symphonie Espagnole.

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The impersonation of Marguerite found in her the most sensitive and impassioned interpreter, who aroused the public to unrestrained enthusiasm . . . Success in Boheme and Pagliacci preceded her here.—*Melodrammatica, Milan.*

In the part of Marguerite, the voice was suave and well modulated, an intelligent interpretation . . . great applause in the Jewel Song and in the grandioso finale . . . had a real ovation.—*La Patria del Friuli.*

In the role of Marguerite, she gave a smooth performance, delicate and divinely harmonious and suave.—*Giornali Germanici.*



Photo by H. Tarr

A seasoned artist. A beautiful voice; sings with great art and sentiment and showed an excellent schooling. In the aria of the first act she was acclaimed, and the public insistently demanded an encore. Where she revealed herself to be a really great artist, worthy of the biggest theaters, was in the last act where, besides having sung with a great sentiment, she moved her audience because of her histrionic ability.—*Gazzetta Cittadina, Pinerola.*

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**Sydney Rayner's Paris Ovation**

On the evening of Sydney Rayner's re-appearance in *Tosca* at the Opera Comique in Paris, the theater was about half filled, but he was in such perfect voice and had made such enormous progress since his last appearance that the enthusiasm was as great



**SYDNEY RAYNER**  
in his garden in Paris.

as many given an American since the day, many years ago, when Mary Garden sang *Louise*. He was compelled to repeat the first, as well as the second aria, and received hearty applause after each dramatic scene and an ovation at the end of the opera, with a stage door demonstration by more than a hundred persons. So when he was announced to sing *Tosca* ten days later, the house was completely sold out three days before the performance.

Mr. Rayner has received requests from Marseilles, Liège, Lyon and Bordeaux for guest performances, and also from Holland

**Reception for Arnold Volpe**

A reception sponsored by the Ruth Bryan Owen Oratorical Club of Miami, Fla., was

**It's "The Star-Spangled Banner"**

A bill making "The Star-Spangled Banner" the National anthem of the United States was passed by the Senate on March 3 and sent at once to President Hoover for his signature. The bill passed the House last year.

given on February 15, in honor of Arnold Volpe, director of the University of Miami Symphony Orchestra. Over two hundred persons participated in honoring the guest.

Mrs. Albert E. Rosenthal gave an interesting history of the life of Mr. Volpe and of his activities as composer, orchestral director and violinist. Rufus Steele, writer and orator, gave an address praising the guest of honor as composer, organizer and conductor. Other addresses were made by Mrs. Sydney Weintraub, chairman, Percival Wilde, Frederick Zeigen, Bertha Foster and Henry S. West, of the University of Miami.

A program of compositions by Mr. Volpe was given by Sol Nemkovsky, violinist; a string quartet made up of Mr. Nemkovsky, Robert Kistler, Sol Zimbroff and A. V. Czerny; and a group of songs was delightfully sung by Mrs. Volpe.

**John Dwight Sample's Students Make Successful Teachers**

A glance at the personnel of the leading conservatories and colleges of the country discloses the fact that a great number of the teachers of voice are pupils of John Dwight Sample, prominent Chicago tenor and voice instructor. Some of those who are included in this list are:

Paul M. Riley, head of the voice department at Battle Creek College, Battle Creek, Mich.; Dora Lyon, Miami University, Oxford, O.; Morris M. Ruger, head of the voice department of San Bernardino College, San Bernardino, Calif.; LeRoy Hamp, Columbia Conservatory of Aurora, Ill., University of Illinois at Urbana, and tenor soloist at Sinai Temple in Chicago; Fleetwood A. Diefenthaler, head of voice department of Marwood Studios, Milwaukee, Wis.; Clifford Johnston, formerly of Yankton College, Yankton, S. D., now teaching a large private class in Davenport, Ia.; Ruth Rowland, head of voice department of State

Teachers' College, Chico, Calif., and Mabel Markle, Lindsborg Conservatory of Music, Lindsborg, Kas.

**Klibansky Studio Notices**

Frances Block has been engaged for a concert tour through Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma, Louisiana and Texas. Alveda Lofgren sang at the Liederkrantz, New York, on February 7. February 18 she sang in Orange, N. J., and on February 12 at the New York Men's Club. Lottie Howell sang in February and continues in March in Cleveland, Cincinnati, Chicago, Louisville, Boston and New York. Ada D'Orsay will be the soloist on the Radio Hour of the Jack Frost on March 12 over WOR. Given F. Rouse sang at the Masonic Temple in Paterson, N. J., on February 13. Phoebe Crosby has had several engagements in Palm Beach, Florida. At the last studio musical the following pupils sang: Fannye Berge, Gisela Dower, Ada Clement, Given T. Rouse, Rose Kunstand, A. O'Mahoney. Louise Smith and Edgar Cole were engaged as soloists for the special service at the Crescent Avenue Presbyterian Church, Plainfield, N. J. Wilhelm Pringle is singing in the production of Student Prince at the Majestic Theatre, New York. All the above singers are from the Klibansky Studio.

**Stell Andersen Concert, March 7**

The first recital by Stell Andersen, pianist, is scheduled for this evening, March 7, and not March 3, as was stated in the last issue of the *MUSICAL COURIER*. Miss Andersen's second recital will be a two-piano one with Silvio Scionti on March 18. This ensemble has become well known for the artistry of its interpretations.

**Shaw Re-engaged for U. of Vermont**

W. Warren Shaw, vocal teacher, will again direct the vocal department at the summer school of the University of Vermont. This will be Mr. Shaw's sixth consecutive year in this position.

**Edwin and Jewel Bethany Hughes Enthusiastically Received**

The recent two-piano recital by Edwin and Jewel Bethany Hughes in Trenton, N. J., received unusually enthusiastic comment from the press of the New Jersey capital.



**LOUIS VAN HES,**

lyric tenor and teacher of singing, who sang on the Paramount hour over WABC on February 20. Mr. Van Hes interpreted one of his favorite numbers, the Serenade from the *Student Prince*. The concert was relayed to London, where many of his former students were very interested in hearing him. Mr. Van Hes has received many letters following the broadcast, commenting on his artistry and beautiful diction. He is planning a trip in the late spring to London where he will resume a summer master class with many of his former pupils enrolled.

The Times-Advertiser mentioned these artists as "two of the foremost living exponents of the art of two-piano playing" and spoke of their "achievements and triumphs, unsurpassed by any similar ensemble before the American public today." The State Gazette called the concert "novel and delightful" in its headlines, stressing in the course of its review "the Chopin Rondo, a gem of pianistic embroidery and superbly played, and the valse and La Danseuse of Arensky, the latter demanded a second time. The program was climaxed by the Gavotte and Scherzo of Saint-Saëns. The audience was delighted, and encores were granted at the end."

# FLORENCE LEFFERT—Soprano

*New York Hera'd Tribune*

"The soprano's soft textured and appealing voice is discreetly used to make the most of its dynamic possibilities. The effects in the mezza-voce were often lovely to hear and the upper tones were unforced and round. Miss Leffert's most valuable attribute is her ability to project the mood of both poet and composer."

*New York Times*

"Miss Leffert made intelligent use of a light voice, guided by taste and feeling, often by dramatic impulse such as the poetic texts implied. Nine languages were among these lyrics. The audience applauded eagerly for more."

*New York World-Telegram*

"Miss Leffert's voice was equal to the demands made upon it by a generous schedule. It is light and agreeable in quality, sufficiently warm of texture and flexible and has a good range. She addressed herself earnestly to the matters in hand and succeeded in communicating the varying sentiments of the songs in a gracious manner."

*Brooklyn Daily Eagle*

"Vocalist of substantial attainments, her voice is smooth, well intoned and of good range. She reaches the high tones effortlessly and with little sacrifice in the way of tone. The soprano's expression and manner are engaging, enhanced by a personal attractiveness."

*New York World*

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## SIXTH NEW YORK RECITAL

Feb. 26, 1931, Town Hall

### Programme

#### LOVE SONGS

Beethoven	Ich liebe dich
Schumann	Er, der herrlichste von allen
Marx	Selige Nacht
Debussey	En sourdine
Weingärtner	Liebesfeier

#### SONGS OF THE SEASONS

R. Strauss Frühlingsgedärnge

Grieg Am Schönsten Sommerabend war's

Pizzetti Settembre

Février L'Hiver

#### ANCIENT LULLABIES

Japanese (In the original languages)

Russian

Syrian

Hebrew

#### SERENADES

Beethoven Hark, hark the Lark

Brahms Staendchen

Poldowski Sérénade

Leoncavallo Sérénade française

#### DANCES

Beethoven Minuet

Thomas Gavotte from "Mignon"

Respighi Waltz "Invito alla danza"

Bizet Bolero

*New York American*

## Leffert Program Wisely Selected And Capably Sung

By GRENA BENNETT

Florence Leffert, who gave a song recital at Town Hall last evening, is to be complimented for her outstanding interpretative ability and her exceptional taste as a program maker. Her recital was the sixth in a somewhat limited period, and after listening to her delightful readings of a rare list one regretted that her appearances were so few.

The program was an example of diligent study and care in its selection. It began with a group of "Love Songs" by Beethoven, Schumann, Marx, Debussy and Weingartner. She sang these with compelling emotion, intelligence and charming sentiment.

The second group consisted of "Songs of the Seasons"; a joyously rendered "Spring" by Strauss; a colorfully sung "Summer" by Grieg; a poetic "September" by Pizzetti; and a beautifully restrained "Winter" by Février.

Her gift of language was shown in the four "Lullabies" in which she sang Syrian, Japanese, Russian and Hebrew texts. "Serenades" by Schubert, Brahms, Poldowski and Leoncavallo; and a group of "Dance" songs by Beethoven, Thomas, Respighi and Bizet completed one of the most attractive vocal lists offered this season.

*World*—"One of the most diverting programs so far encountered."

*Herald Tribune*—"her tastefully chosen program."

*Times*—"program was invitingly novel and diversified."

*World Telegram*—"interesting departure from the usual manner of program-building."

*American*—"exceptional taste as a program maker."

## Bruno Walter Takes Prominent Part in Amsterdam's Mozart Celebration

### Orchestral and Chamber Concerts of Mozart's Works — Violinists Predominate Among Concertgebouw Soloists — Georges Enesco Heard in Three Roles—Cortot a Stimulating Personality

AMSTERDAM.—At the end of January Amsterdam celebrated the 175th anniversary of the birth of Mozart. Two orchestral concerts under Bruno Walter, an evening of chamber music and a performance of the opera the Magic Flute, formed a festival which paid just due to the memory of the Salzburg master. Walter showed his well-known flair for this composer's music, and his conducting of several symphonies as well as his playing of the A major piano concerto contained moments of rare beauty.

But his mastery was most apparent in the performance of Mozart's opera, which approached perfection. The program of the chamber music recital presented two quartets played by the Calvert ensemble, and several songs sung by Heinrich Rehkemper.

CECILIA HANSEN PLAYS AT THE CONCERTGEBOUW

The first weeks of the new year brought a host of distinguished soloists to the Concertgebouw, among whom violinists predominated. First in line was Cecilia Hansen, who played a concerto of Vivaldi, arranged by Kreisler, and the Poeme of Chausson. There was much to admire in her performance, and she was received with enthusiasm. Pierre Monteux, who accompanied in his usual excellent style, gave a novelty, Deux Esquisses Pastorales by Marius Casadesus, dedicated to Monteux. This proved to be of a colorful, pleasing character, though lacking in originality. The Barber of Seville overture and Strauss' Don Quixote completed the program.

PROKOFIEFF AND GLAZOUNOFF VIOLIN CONCERTOS HEARD

Alexander Moskovsky, a young Russian violinist, won much success with his playing of the Prokofieff concerto on another occasion. His warm tone and excellent technic displayed the characteristics of this difficult work to the full.

The Mozart D major violin concerto and Glazounoff's concerto were both played by Alexander Schmoller, an established favorite in Amsterdam.

VISIT OF GEORGES ENESCO

Much of one program was devoted to Georges Enesco, who appeared in three capacities, as soloist as well as composer-conductor. His playing of Bach's E major violin concerto and Schumann's Fantasy was a revelation of beauty. His suite for orchestra, under his own leadership, was melodious, rhythmic and colorful.

TECHNIC BEFORE INTERPRETATION

The pianist Magda Tagliaferro, played Beethoven's first concerto and Liszt's Hungarian Fantasy on another occasion. The technical facility of this artist is astounding. Berlioz' overture to Benvenuto Cellini and Ravel's brilliantly scored Valses Nobles et Sentimentales completed the afternoon program.

Monteux has now left Amsterdam for several weeks, and at his last appearance gave a masterly performance of Stravinsky's Sacre du Printemps and Beethoven's Eighth Symphony. The cellist, Maria Lovensohn, introduced at this concert a little-known concerto of Haydn which raised a slight suspicion as to its entire authenticity.

CORTOT AMONG RECITALISTS

Among the most notable recitals of late was that given by Alfred Cortot, whose

strong personality never fails to give us a fresh point of view to everything he plays. His program, containing works by Schumann, Debussy and Chopin, was masterfully executed and brought him ovations from his audience.

Gertrude Peppercorn, English pianist, gave a program built on more conventional lines, covering works by Bach-Tausig, Beethoven, Schumann and Chopin. K. S.

#### Recital or Open Forum?

Hans Barth's recent recital in Detroit was the scene for an unusual procedure of events. Mr. Barth had concluded a brilliant program, one combining the harpsichord, piano, and quarter-tone piano. The audience applauded but remained in their seats. Mr. Barth then gave a series of encores, the inevitable Part II of a Barth recital. Still the audience remained immovable. After the applause had died down there was a total silence of about ten seconds after which time it started once more. The artist came out and stood hesitant upon the stage. Then Charles Frederick Morse, the president of Pro Musica Society, came forward. He asked Mr. Barth if he would consent to answer any questions the audience might like to ask about the quarter-tone piano. Mr. Barth expressed his willingness and the recital was immediately turned into an open forum. Questions as to how to write for the quarter-tone, what its harmonic basis is, what advantage the octave divided into twenty-four tones has over the familiar twelve-tone one, etc., were all brought forward. Mr. Barth answered them in detailed explanation. It was midnight before the audience left!

#### Seism-Doda Songs Recorded

Beniamino Gigli has recently made a recording of Notte Lumare, a song by Chevalier Seism-Doda, composer and vocal instructor. Emilio de Gogorza has recorded the same composer's Dream, which was originally dedicated to and sung by the late Enrico Caruso. Tito Schipa, who inspired Chevalier Seism-Doda to compose a Neapolitan song, Serenata a o' Viento, plans to record this number in the near future. Three short violin pieces from the pen of this versatile musician were played before the University Forum of America, New York, by Esther Wasserman, February 16.

#### Cadman's Oriental Rhapsody Played

Cadman's Oriental Rhapsody was played by the Cincinnati Symphony Orchestra, February 20 and 21, under the direction

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of Fritz Reiner. The work was to have been given recently by the Toronto Symphony under the direction of Luigi von Kunits, but at this writing word has not been received from Toronto as to whether it was given or not. This rhapsody was played for the first time by the Los Angeles Philharmonic last April under the direction of Rodzinski. The majority of compositions for orchestra by American composers are in manuscript, but this one is printed, both score and parts being available. Fritz Reiner, writing to Mr. Cadman, says that the rhapsody is well orchestrated, finely balanced and a sure-fire program number.

#### Norden Presents Russian Music

Works by Russian composers were recently presented at the First Presbyterian Church, Germantown, Pa., N. Lindsay Norden, organist and music director. Emil Folgmann, cellist, was the soloist. The program comprised compositions by Glazounoff, Balakireff, Moussorgsky, Kastalsky, Rimsky-Korsakoff and Rachmaninoff. Mr. Folgmann and Mr. Norden collaborated in three numbers, and the choir sang three a cappella anthems. This was one of a series of special musical programs which Mr. Norden is offering at the First Presbyterian Church.

#### Castelle Artist-Pupil Sings With Baltimore Symphony

Helen Stokes, soprano, artist-pupil of George Castelle, recently appeared as soloist with the Baltimore Symphony Orchestra at the Douglass High School, Baltimore. The young artist offered two arias, one from Hiawatha's Departure by Coleridge-Taylor; the other from Bizet's Carmen. Miss Stokes earned lavish applause. She displayed, according to newspaper reviews, a voice of great sweetness, marked with smoothness of delivery and clarity of diction.

#### Esther Joyce Wasserman on New York Programs

Esther Joyce Wasserman, American violinist, pupil of Paul Kochanski, has recently made several successful appearances. Miss Wasserman played at Temple Emanu-El, New York, and was at once re-engaged for another concert. Another engagement was with the University Forum of America, New York, when she played music by Bach and

Pierre and Seism-Doda's Meditation, Alla Zingareska and Lament. For the last three numbers the composer was at the piano. Miss Wasserman has received a diploma in violin, together with the Bachelor of Music degree, from the Cincinnati Conservatory of Music, and won a fellowship at the Juilliard Graduate School, New York.

#### Patton Studio Notes

Several pupils of Fred Patton, baritone, have recently been appointed to church positions. Edith Gale, soprano, is soloist at the Second Presbyterian Church, New York, where Hugh Porter is organist and director. Miss Gale is also well known on the radio. Howard Petrie is bass soloist at the Church of the Incarnation, Mt. Vernon, N. Y., and is also an announcer on the NBC staff. George Benz, Jr., baritone, formerly boy soprano soloist at the Cathedral of St. John the Divine, New York, is filling two church positions, one in Ridgewood N. J., for the morning service, the other in Maplewood, N. J., for the evening service. Mr. Benz, who is only twenty years old, was one of the finalists in the New Jersey Atwater Kent contest, and has recently appeared with great success before the Paterson and Ridgewood Women's Clubs.

Clinton Weitman, tenor, sang recently with the Nyack, (N. Y.) Women's Chorus, Ada J. Smith, director. Gina Pinnella was soprano soloist on this occasion. Mr. Weitman has also recently made appearances in North Carolina. Ruth and Marion Pawlik, soprano and contralto, sang in Parker's Hora Novissima at St. John's Church, Elizabeth, N. J. March 1.

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Paris, Poulet Orchestra  
Cologne Orchestra  
Oslo Philharmonic  
Warsaw Philharmonic

He also gave recitals throughout Great Britain, Germany, Holland, Scandinavia, Poland, Baltic States, and Finland.

## LONDON

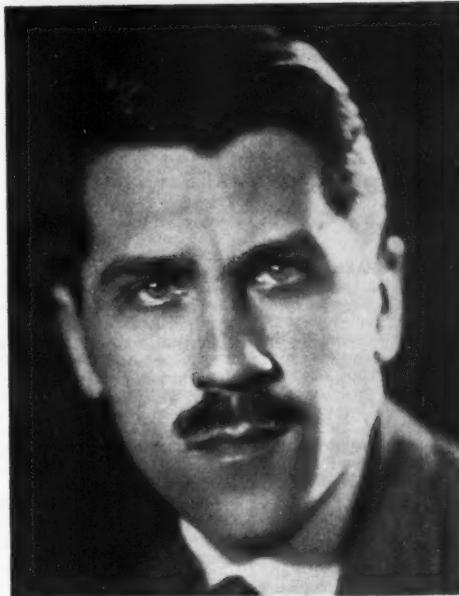
Nov. 1, 1930

*Morning Post*

It is a rare occurrence to hear major works by composers so widely separated as Brahms and Chopin, each treated with the convincing interpretative artistry that Mr. Orloff consistently showed at his piano forte recital on Saturday at the Wigmore Hall. To be able to make the last movement of Brahms's F Minor Sonata an easy problem for the listener, with speeds and stresses adequately judged, so that the whole thing takes on a superb inevitability, is what few pianists seem to do, even among the great. It is this perfect judgment (exact weighting of touch must be added) that also informs Mr. Orloff's Chopin playing, to hear which is to marvel that this music—the average performer's suffering hotby-horse—still holds so much unforgettable, yet somehow forgotten, beauty. Those falling sequences of semi-quavers in the F Minor Fantasy, which with the incompetent are a delusion and with the super-brilliant hit one between the eyes, under Mr. Orloff's sensitive and profound musicianship are set in a right relationship to the whole work. They are no longer an outstanding feature, but have become the exquisite interjectory ripple that is their real nature.

And thus, it might be possible to continue, through the Debussy and Scriabine groups, to the Rachmaninov and Liszt encores. Nothing was done out of wilfulness, but all things had consecration, each one arising naturally out of what had gone before. It was a triumph of artistic interpretation in terms of music, and increased immeasurably the admiration and esteem in which this magnificent pianist is held.

(Facsimile reprint)



## Highlights American Press 1931

### NEW YORK

"The very acme of finished art." *World, Feb. 5*  
"Breath taking technique and poetic imagination." *Sun., Feb. 5*

### BOSTON

"The essence of beautiful piano playing—musicianly phrasing, a wealth of colour, polished technique." *Post, Feb. 15*

"A sheer delight from beginning to end—delicately subdued beauty, subtly contrasted nuances of tone—an unusually enjoyable concert." *Herald, Feb. 15*

### BALTIMORE

"One of the choicest musical events of the season." *Sun., Jan. 29*

"His playing of Mozart was above criticism." *News, Jan. 29*

### BROOKLYN

"A superlatively fine pianist. Seldom have we heard more beautiful playing." *Standard Union, Feb. 2*

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will spend all of 1931-32 giving concerts abroad.

He is available in this country from

**October 15, 1932**

to

**January 15, 1933**

Mr. Orloff was soloist with the New York Philharmonic-Symphony Orchestra three times in New York, Baltimore and Washington, January 27 and 28, and February 1, 1931.

### LONDON

Nov. 1, 1930

*Telegraph*

That Nicolas Orloff is a pianist of very rare qualities has long been known. The beauty of his tone, the delicacy of his touch, the perfection of his technique, and the range of colour that he produces, all stamp him as a player very much beyond the ordinary.

If one had had no previous knowledge of all this one must have been convinced by the tremendous sincerity of his playing (in which all these qualities were inherent) of Brahms's F minor Sonata at his recital in Wigmore Hall on Saturday afternoon. The depth of feeling, the beauty of the phrasing, and the extraordinary intimacy, especially of the Intermezzo, were a veritable joy.

On an almost equally high level was the performance of César Franck's "Prelude, Fugue, and Variation," and Weber's jolly little Rondo lost none of its charm by being taken in so rapid a tempo. R. H. L.

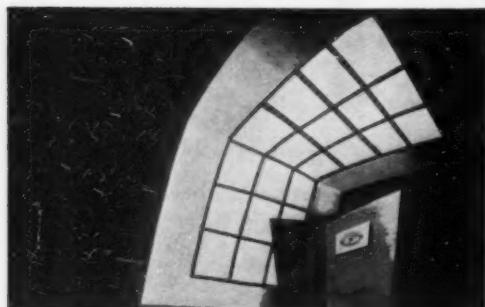
### Times

Mr. Nicolas Orloff was always a good pianist, but he gets better and better. He established his claim to a place in the front rank at his recital at Wigmore Hall on Saturday. He has a musical mind which prevents him from doing any unmusical thing—he can, for instance, hit hard, but he never goes through his tone; he can play with the rapidity of any virtuoso, but it is always controlled and quite free from any feeling of hurry or speed-worship. He is a true interpreter in that he adds to music that which is only latent in a composer's thought. Thus the F minor sonata had all the solemn impetuosity of the youthful Brahms, which is apt to be tiresome when listened to unhistorically; Mr. Orloff, without lecturing us on its date, made us feel its youth. Weber's Rondo Brillant and Debussy's Toccatas had a dashing brilliance that was completely captivating. Chopin for Mr. Orloff is a man not of sentiment but passion. He proved that Debussy's "Reflets dans l'eau" were summer shadows, and that the "Feux d'artifice" were a harder light done into music. This way of playing the piano is not only a delight to the ear—those rippling runs, for instance—but it has purpose and means something.

(Facsimile reprints)

## PHILADELPHIA GRAND OPERA COMPANY TO PRESENT WOZZEK

American Premiere of Alban Berg's Opera to Mark Climax of Seven Years of Achievement

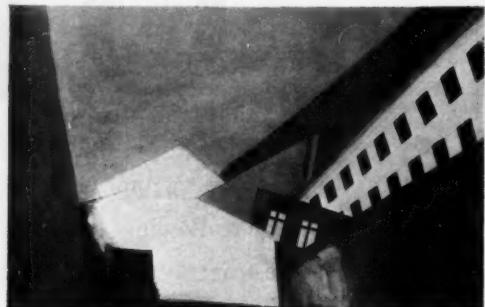


DOCTOR'S OFFICE



EXTERIOR SCENE  
THREE SCENES IN WOZZEK

Designed by Edmund Arthur Jones



STREET SCENE



MRS. MARY LOUISE CURTIS BOK,  
chairman of the board of directors of the  
Philadelphia Grand Opera Company.

The American premiere of Alban Berg's opera, *Wozzek*, by the Philadelphia Grand Opera Company, at the Metropolitan Opera House in Philadelphia, on the evening of March 19, will be a notable event in the music world. It will mark the entrance of Leopold Stokowski into the ranks of operatic conductors; it will be the American premiere of work that has aroused wide comment abroad, and it will be the crowning event of the seven-year career of the Philadelphia Grand Opera Company and its capable artistic director, Mrs. William C. Hammer.

The Alban Berg opera has been the topic of much recent discussion, and the story of the ill-fated soldier is sufficiently well known. The text is by Georg Buchner, and the adaptation is being made by Alfred Reginald Allen. Berg's music makes use of conventional forms in which old time dances play a conspicuous part. The instrumentation is modern.

No effort has been spared in the preparation of this work. Daily rehearsals have been directed by Mr. Stokowski and Sylvan Levin, assistant conductor of the company. The scene painting is by Robert Edmund Jones. Stage management has been given careful study and consideration by Wilhelm von Wymetal, Jr.

"The eyes of the musical world will be on Philadelphia for that one night, and we do not want to be found lacking," explained

mixed voices reached a fine climax, aided by horns, piano and organ.

Dr. Dickinson had the assistance of Helen Bard Nixon, contralto; John Corigliano, violinist; the Kremlin Art Quintet and a chorus of mixed voices at the concluding recital, February 24. The program of music of *The Worlds We Live In; The Mystic World*, included numbers by Bach, Scott and Block for violin; Ward's Advent and Dickinson's Still There Is Bethlehem for contralto; the Cherubin Song (Dvořák); Star in the East (Rimsky-Korsakoff); Lord Hear Me (Arkhangelsky) by the Kremlin Art Quintet; Karg Elert's Symphonic Canon and Epilog for organ, violin and women's chorus; Surrender of the Soul (Cornelius) for mixed chorus, and Holst's Hymn of Jesus for triple choir. The largest attendance at the series was registered this day, with very apparent enjoyment of all who heard the lecture and music, both in the attention and murmurs of approbation.

Mrs. Hammer as she discussed the myriad preparations. "Everybody has given of their best, and we are satisfied that the production will be a worthy one."

Certainly, Mrs. Hammer has given of her best. For seven years she has done everything in her power to advance the interests of the Philadelphia Grand Opera Company. It is Mrs. Hammer's pride that the Philadelphia Grand Opera Company has never missed a schedule performance, and that its record has been one of continuous growth.

It was in 1924 that the Philadelphia Grand Opera Association, which heretofore had sponsored the visits to Philadelphia of touring opera companies, decided to furnish a resident opera company. With William C. Hammer as business manager, Mrs. Hammer as artistic director, and Mrs. Joseph Leidy as president and sponsor, the company gave six performances, accomplishing the task without a deficit. The season was repeated in 1925-26; and the following year with the establishment of a guaranty fund, twelve performances were given.

The turn in the tide towards real achievement came at the end of the season of 1928-29, when affiliation was brought about with the Curtis Institute of Music, and Mrs. Mary Louise Curtis Bok, president of the Curtis Institute, became chairman of the board of directors of the opera company. Since then success has been assured, and the company

*Albert Peterson photo*

MRS. WILLIAM C. HAMMER  
artistic director of the Philadelphia Grand  
Opera Company.

is now looking forward to occupying its own home, funds for which have been provided through the generosity of Cyrus H. K. Curtis.

rangement is for mixed voices, and the music is also published for women's voices.

The outstanding feature of this music is that the composer has had ideas of real beauty and has presented them in such a manner that none of this beauty is lost. The work is entirely devoid of the blemish of complication, and no note, either in the piano accompaniment or in the choral arrangements, is superfluous and unnecessary. Everything that has been set down on paper by Dr. Browne is essential to the proper presentation of his inspiration. This is an excellent composition and will be popular.

### Cortez in Recital Today, March 7

Leonora Cortez returned recently from her fourth European concert tour in which she appeared in no less than ten countries, Holland, Germany, France, Austria, Czechoslovakia, Bohemia, Italy, England, Norway and Sweden, being acclaimed everywhere as one of the most brilliant and successful American pianists ever heard in Europe.

Leonora Cortez has been re-engaged for a fifth European tour, beginning early next fall, and so numerous are her engagements that she will be able to give only one recital in New York. This takes place in Town Hall on Saturday afternoon (today).

### Music Course at Roerich Museum

The Master Institute of Roerich Museum, New York, is offering a lecture course entitled *The Instruments of the Orchestra*, which will be conducted by Bernard Wagenaar. Mr. Wagenaar, a member of the faculty of the Master Institute, is the composer of a Sinfonietta which was the only American work chosen for performance at the last festival of the International Society for Contemporary Music.

Students of the Master Institute of Roerich Museum who appeared in the last recital included Marjorie Ellman, Janet Simon, Blair Hawes, Henrietta Gordon, Gertrude Blau, Margaret Calafate, Elizabeth London, Erica Kirsten, Addi Prohaska, Gareth Anderson, pianists; Helen Sufferin, of the vocal department; Mischa Ashenbaum, violinist; Alice Salaff, composer; and Hope Crampton, dancer. The young artists were the pupils of Hubert Linscott, Mikhail Nordkin, Maurice Lichtmann, Ethel Thompson, David Barnett, Marie Caslova, Esther Lichtmann, Max Drittler, and Sina Lichtmann.

### New Music by J. Lewis Browne

From the Boston Music Company two arrangements of a piece entitled *Till Stars and Night Depart* by J. Lewis Browne are received. One arrangement, dedicated to Mary Garden, is as a song. The other ar-

**Louis Cheslock**  
COMPOSER — VIOLINIST  
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### LECTURES RECITALS

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**GEORGE TORKE**

**Rodzinski Praised for Unusual Program**

Dr. Artur Rodzinski continues to win ovations for himself and his Philharmonic Orchestra of Los Angeles. On January 15 he gave rather an unusual program: Daniel Gregory Mason's Chanticleer overture, Emerson Whithorne's The Dream Pedlar, George Gershwin's American in Paris, and



© Goldensky  
DR. ARTUR RODZINSKI

Stravinsky's Le Sacre du Printemps, which had been heard in that city before, but which C. H. Garrigues in the Daily News said: "But never so well was it played as last night, for Dr. Rodzinski has spent arduous months on rehearsals to make letter-perfect the performance of the amazing score."

Carl Bronson in the Herald, after a long review of the concert, concluded by saying: "The hero of the whole program was none other than Rodzinski, who has left no defect in rehearsing to show in the presentations. He was masterful at all times, and his ensemble followed him with keen response. The long ovation extended him by both orchestra and audience was well earned and fully justified."

Interesting, too, was the opening paragraph of Charles Daggett's review in the Record: "'Weaklings stay away.' That should have been the sign, in large letters, placed in front of the Philharmonic auditorium last night. Only those who can stand strong music—who can take it or leave it alone—should have been present when Stravinsky's great cruel waves of sound swept over the audience as Dr. Artur Rodzinski played Le Sacre du Printemps. Uneven, jagged brilliance is in this music. It is deliberately primitive—splashed with great blotches of frenzied color. Filled with uncouth rhythms, it makes a purely physical appeal to the listener . . . and so on," writes Mr. Daggett.

Isabel Morse Jones sums up Dr. Rodzinski's program building for this seventh symphony pair as "a stunning success. He played an entire concert of new works and did them so well that the listeners were forced to react."

"Hardly a conductor here scored more significantly than yesterday's leader at the close of an extremely taxing program, which increased also admiration for the players," said Bruno David Ussher in the Express.

Patterson Greene in the Examiner opened his review with "Artur Rodzinski listed

four new works on the Philharmonic Orchestra program and drew a packed house. A lot of patrons are probably writing letters of protest to the management right now. But they went. And a program that draws the approval of a conservative seldom draws his attendance."

Judging from the reviews in full, the program of the modern Americans and the Russian met with the approval of the press and most of the audience, and was looked upon as a successful departure on the part of Dr. Rodzinski, who is highly esteemed by Los Angeles audiences."

**Ethel Luening Returns From Tour**

Ethel Luening has returned from a transcontinental tour which included appearances in Arizona, California, Washington, North Carolina and British Columbia. For the remainder of the season the soprano, who is under the management of the National Music League, has concerts booked in New York, New Jersey and Connecticut.

That Miss Luening's tour was a success is clearly proven in the following excerpts culled from her press notices. The Vancouver, B. C., Daily Province asserted that Miss Luening has an extraordinarily beautiful voice of bell-like quality, full of warmth and color, and well able to adapt itself to many varieties of mood. This reviewer also thought that Miss Luening gives one the impression of being in tune with the interpretative content of her music; that her diction is not without fine points of distinction, and the same can be said of her musicianship. "The program," continued the Daily Province writer, "was noteworthy for its excellent choice . . . the Queen's air from the Magic Flute, always a severe test for the most experienced singers, being uncommonly well expressed and vocally effective. The Louise air the artist invested with gripping emotional fervor and opulence of tone."

Miss Luening's appearance in Phoenix, Ariz., inspired the critic of the Gazette to write that the soprano responded to as much charm as he could remember being reflected on the concert stage. He was equally enthusiastic, however, in regard to Miss Luening's voice, stating that she has a bell-like soprano, with a surprising combination of velvet quality and brilliance. He further said that the Queen of the Night air delighted the listeners with its trueness of tone and excellent enunciation and that the waltz of Strauss was done with such fine understanding of Viennese coloration that one suspects she or her tutor of having resided for many moons in the land of the Blue Danube.

According to the Long Beach Press Telegram, Miss Luening has one of the most unusual soprano voices yet heard—it has the warmth and resonance of a contralto voice combined with the soaring bird notes of the soprano. The Long Beach Sun appraised Miss Luening's singing in these terms: "Her voice possesses a depth and warmth that is individual. It has the peculiar distinction of becoming more musical and vibrant the higher it goes." The reporter for the Sun also declared that never before on these particular programs had an artist appeared who could negotiate trills and difficult passages with the artistry and the technical facility of this young coloratura.

**Hofheimer Pupil Heard**

Ruth Rasowsky, one of Grace Hofheimer's youngest pupils, was heard in the following program on February 9, in Steinway Hall: Prelude and fugue in D major (Bach), Sonata Pathétique (Beethoven), four scenes from Childhood (Schumann) and the Witches' Dance (MacDowell). Her encore was Prophet Bird by Schumann. Miss Rasowsky revealed careful, sound training. Her fingers are flexible, her playing was accurate, and she disclosed a nice singing tone and good rhythm. She has decided talent.

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## BEFORE THE NEW YORK PUBLIC

FEBRUARY 22

### *Roxy Symphony*

Carl Friedberg was the soloist in the first movement of the Schumann concerto at the Roxy Symphony concert on Sunday morning for the unemployed musicians. Mr. Friedberg gave a beautiful account of the work and of his own art, receiving an ovation from the large audience. The program also included Weber's overture to Oberon and Tchaikovsky's Pathetic symphony, while Fannie Hurst, the well known novelist, made an address in which she stressed the cultural value of music, the excellent work the Roxy Orchestra was doing and the need of supporting its efforts to present good music.

### *Robert Goldsand*

(Report published in last week's issue)

### *Lazar Weiner*

Lazar Weiner, composer-pianist, gave a recital of his compositions for voice, violin, piano and cello at Town Hall, which attracted an audience genuinely interested in his music. It was professedly for the advancement of Yiddish culture, with special regard to the art-song, so all the songs, nine in number, were to Yiddish texts, the music frankly in Yiddish vein. A gift for tone-color, contrast, and descriptive picturization was apparent in the music, in which the following collaborated: Minna Yaseva, soprano; Moses Rudinov, baritone; Herman Saleski, violinist; Fritz Bruch, cellist, and Mr. Weiner, pianist.

### *Manhattan Symphony Orchestra*

In the evening a varied program was presented at the Mecca Auditorium by the Manhattan Symphony Orchestra, Henry Hadley conducting. The soloists were Germaine Schnitzer, pianist, who offered the Liszt Concerto in E flat, displaying brilliancy of tone, fine technic and artistic interpretation, and Dan Gridley, tenor, who sang the aria, *Un d'all'azzuro spazio*, from Andrea Chénier, with warmth, fullness of tone and effective pianissimos. Both soloists were enthusiastically received and recalled many times. The orchestra played numbers by Beethoven,

Liszt, Saint-Saëns, and Lincoln's Birthday was observed by the playing of Victor Herbert's American Fantasy. The musicians acquitted themselves admirably under the masterful beat of Mr. Hadley.

### *Lida Santelli and Michael Sherry*

In the evening at Steinway Hall, a capacity attendance gathered to hear a song recital of unusual merit by Lida Santelli and Michael Sherry. A varied and interesting program was presented. Miss Santelli revealed a soprano voice of silvery color and sympathetic quality. Her interpretations were artistic and her diction good. This talented singer has the fundamentals for a brilliant career. Michael Sherry was the assisting artist and possesses a tenor voice of excellent quality and wide range which he used with taste and style. Both singers were enthusiastically received by the large attendance and several encores were demanded. Emil Roxas was the capable accompanist.

### *John McCormack*

(Report published in last week's issue)

### *New York Matinee Musicals*

In the afternoon the New York Matinee Musicale, Rosalie Heller Klein, president, offered a novel celebration of Washington's Birthday in a presentation at the Barbizon-Plaza of Marfeld's one-act play, *The Washingtons at Home*. The dramatic action was adapted to include a generous program of vocal and chamber music of the day, and Elizabethan choral singing and American Indian songs varied the list. Theme and Variations from Sonata in A (Mozart), arranged by Gena Branscombe for string quartet and solo piano was an effective number. Marguerite Hawkins sang a Hopkinson song and Ethel Parks offered an aria by Rameau and one from "the new opera, *The Magic Flute*, by Mozart." Irva Morris was the Indian singer. Florence Hardeman played violin pieces, with Stewart Willa at the piano, and William Hain was heard in a duet with Miss Hawkins. Minabel Hunt supplied the accompaniments. Appropriate settings and costumes and the presence in the cast of the Father of his

Country and his lady (Carroll Ault and Catherine Mayer) heightened the old-time flavor of the entertainment. To close the program there was a choral arrangement by Gena Branscombe of Beethoven's minuet, *When Twilight Weaves*. The whole cast joined in this number, and at its conclusion bowed to warm applause.

### *Dorothy Kendrick and Hilda Brady Jones*

Pianist and singer, the above-named young artists were heard by a good sized and attentive audience at The Barbizon, this audience numbering the largest yet seen at these Sunday afternoon gatherings under the auspices of the National Music League. Miss Kendrick showed herself the possessor of a well developed technic, enabling her to play her set pieces, (Schumann's Carnaval, Brahms, Juon and Rachmaninoff excerpts) with brilliancy and imagination. Replying to encores, she did some of her best playing in the F-major study (Chopin) and La Campanella (Paganini-Liszt). Miss Jones has a voice well suited to German Lieder, and reached heights in Dicht Theure Halle, sung with effectiveness and excellent German articulation. Mozart, Donaudo, Hyde and Densmore were also represented in her series of songs, and Stuart Ross played first-class accompaniments. Tea was afterwards served in the pretty Corot Room.

FEBRUARY 24

### *Phoebe Hall*

Phoebe Hall, a Wellesley graduate and pupil of the La Forge-Berumen Studios, made her New York recital debut at Steinway Hall in the evening. She played a program of decided interest and proved herself to be possessed of an adequate technical equipment and innate musicianship. Her playing was full of verve and youthful vitality, and gave evident pleasure to her audience. Outstanding on the program were the sonata, opus 31, No. 3, Beethoven; two pieces by Scriabine; some Chopin numbers and Liszt's Hungarian Rhapsody No. 11. There was also music by Debussy, Rachmaninoff, Leschetizky and Bach. This music was projected with clarity of design, admirable nuance, dynamic control and cautious use of the pedal.

### *Roerich Society*

Under the auspices of the Roerich Society a concert was given Tuesday evening, February 24th, by a symphony orchestra of fifty under the able leadership of George Dumm, in Roerich Hall. Among the numbers performed were Schubert's Unfinished Symphony; Introduction to Act III of Lohengrin, Wagner; Euryanthe overture, Weber; Valse, Beauties of Vienna, Ziehrer; and the following compositions of Mr. Drumm: Hail, America!, A Sylvan Dawn, Reverie, and Irish Fantasia. As an encore the orchestra played Mr. Drumm's March dedicated to Señor de Olaya Herrera, President of Colombia. Violetta Flores, soprano, sang the Polonoise from Mignon and, as an encore, an aria from Tales of Hoffmann. The program was well received by an enthusiastic audience.

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### Harold Berkley and Marion Kahn

A sonata recital was given at the Institute of Musical Art of the Juilliard Foundation on Tuesday evening by Harold Berkley, violinist, and Marion Kahn, pianist. The program terminated with a magnificent interpretation of Ernest Bloch's great sonata, a masterpiece such as has rarely been conceived in this or any other day. It is filled with technical problems and difficulties, and its interpretation demands sustained force, passion and intensity, such as must tax the powers of any players. This powerful work was played in a masterly manner by Miss Kahn and Mr. Berkley.

Before it on the program were two works of different type, the sonata, opus 78, of Brahms, and Tartini's familiar sonata in G minor. There was a good sized audience and much applause.

### Philadelphia Orchestra

Ossip Gabrilowitsch, leading the Philadelphia Orchestra, offered New Yorkers an all-Beethoven program on February 24. The capacity Carnegie Hall audience was deeply stirred with the magnificence of the Eroica

(Continued on page 16)

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THE DETROIT NEWS

February 2, 1931

On Saturday evening, January 31st, we broke all records at Orchestra Hall. The house was packed, seats and boxes, from stage to roof. The S. R. O. sign was out and the lobby filled, with a long line waiting in front of the box office for seats until nearly 9:00 o'clock.

Everybody enjoyed the Tschaikowsky-Wagner program and Mr. Volpe must have felt the sincerity of his cordial welcome as a guest conductor.

. . . "Siegfried's Rhine Journey" was performed with a freshness of manner and a verve that communicated itself to its hearers.

The orchestra functioned at its very best in the performance of the prelude to Act I of "Lohengrin," giving exquisite color to what is probably one of the most beautiful compositions in the whole literature of music. For his understanding and meticulous reading of this piece, Mr. Volpe is deserving of high praise.

The program closed with the tumultuous "Ride of the Valkyries" played in spiritual and tumultuous fashion, which is to say that it was played just about as honestly and lustily as it could be.



THE DETROIT EVENING TIMES

February 2, 1931

For the third consecutive Saturday night a capacity audience filled Orchestra Hall to hear the concert of the Detroit Symphony Orchestra—with this difference, that there were actually hundreds turned away last Saturday night.

. . . The big audience was rewarded with a business-like performance of a nice assortment of numbers.

Mr. Volpe, whose work has been largely with orchestras in New York and in Miami, proved to be a well-grounded leader who strove for no subtle effects and was quite satisfied with keeping his players in good regimental formation.

He shares with his boyhood friend, Ossip Gabrilowitsch, the distinction of having been present when Tschaikowsky himself conducted the then un-named "Pathetique" six weeks before his death in St. Petersburg. Also, in those student days, Gabrilowitsch acted as accompanist for Mr. Volpe's first public appearance as a violinist.

THE DETROIT FREE PRESS

February 2, 1931

The "Standing Room Only" sign had to be displayed early Saturday evening in Orchestra Hall and by the time the concert by the Detroit Symphony was actually under way, throngs had been turned away.

Special interest last Saturday, centered on the appearance of Arnold Volpe as guest conductor and on the type of program he announced—the Tschaikowsky "Pathetique" symphony for the first half of the evening and excerpts from familiar Wagnerian operas for the finale.

Famous in New York for his sterling efforts to give the public excellent out-of-door concerts during the summer months, Mr. Volpe brings to whatever task he undertakes an unlimited enthusiasm.

It was this vigor and consuming earnestness that held his audience tense Saturday, and made the orchestra particularly responsive to his bidding.

There was fire in the emphatic gestures of the guest leader and a compelling force in the exciting crescendos he demanded. The orchestral hues and tints under the Volpe baton were vivid and laid on with heavy hand, but he accorded stimulating readings for both Tschaikowsky and Wagnerian works.

That Mr. Volpe has feeling for the most delicate treatment of lyrical music was amply disclosed in his interpretation of the prelude to Wagner's "Lohengrin." There the melodic sweep of the soaring phrases was fraught with a depth of feeling and a restraint which made the work outstanding on the program.

At the conclusion of the concert in response to the demonstrative applause, Mr. Volpe complimented the orchestra on its splendid performance and assured the audience that Detroit can rightly pride itself on the magnificent symphonic body the city has.

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## BEFORE THE NEW YORK PUBLIC

(Continued from page 14)  
and showed its keen enjoyment in no uncertain terms.

After the intermission the orchestra contributed the D major violin concerto, in which Jascha Heifetz, as soloist, was at his best.

**FEBRUARY 25**

**David Barnett**

Since his successful debut in 1928, David Barnett has been heard here annually in a piano recital. The most recent was at Carnegie Hall on Wednesday evening, where he was greeted by a large, appreciative audience.

His program included: Beethoven's C minor variations, Schumann's Papillons, Franck's Prelude, chorale and fugue, and the twenty-four preludes of Chopin. To these he supplied printed explanations written by himself.

Mr. Barnett revealed anew the qualifications that have won him recognition: a beautiful singing tone, admirable rhythm and pedalling and an intellectual grasp of the various composers, which makes his playing interesting. Warmly applauded, he was obliged to make many bows and play several encores.

**Sigismund Stojowski**

The Town Hall recital of Sigismund Stojowski, well known pianist, composer and teacher, drew a large and interested audience. Mr. Stojowski was heard in Cesar Franck's prelude, aria and finale; four Brahms intermezzos; Paderewski's sonata in E flat minor; his own Poemes d'Ète, and three Chopin numbers. The recitalist gave ample evidence of his familiar technical proficiency and ripe musicianship, bringing the dramatic F minor Ballade of Chopin to a powerful climax.

**Rhea Silberta**

The third lecture-recital of Rhea Silberta's series at the St. Moritz on Wednesday morning attracted, as usual, a good sized audience. The subject was Richard Wagner, One of the Great Personalities of Music, which Miss Silberta handled in her interesting and intensely human fashion.

Beatrice Lohre, soprano, who has studied for the last two years with Miss Silberta,

and Marie Winetzkaja, mezzo-soprano, gave the musical numbers, which consisted of excerpts from Tannhäuser, Meistersinger, Tristan und Isolde and Lohengrin, the composer's Träume also being heard.

Mme. Lohre revealed a voice of beautiful quality, clear and vibrant, used with taste. Mme. Winetzkaja, favorably remembered from previous appearances in New York, also made an excellent impression with her rich voice and dramatic style of interpretation. The audience waxed most enthusiastic during the concert.

**FEBRUARY 26**

**Philharmonic Orchestra**

Toscanini has returned to his adorers here, and seems to be in an exuberant form after his short vacation abroad.

At the Thursday evening and Friday afternoon concerts of the Philharmonic, he aroused his Carnegie Hall audience to a high pitch of enthusiasm. His orchestra, too, greeted Toscanini warmly, for the players stood up when he made his first entrance.

A romantic program brought out Toscanini's full powers of poetry, grace and suavity. He conducted Weber's Oberon overture, Schumann's D minor Symphony, and the third symphony, C minor, by Saint-Saëns.

No "readings" were attempted, the music being allowed to tell its own story of melodic loveliness, ingratiating harmony and formal perfection.

The Saint-Saëns pages were especially interesting because of their infrequent presentation here. If the coloring of the orchestration has faded a bit, at least the esprit of the ideas and the beauty and skill of their treatment still serve to engage the fancy of modern hearers with truly catholic tastes.

Superb performances were given at these two concerts by the always polished and brilliant Philharmonic.

**Florence Leffert**

Singing in nine different languages and showing the broad musical intelligence for which she is well known, Florence Leffert earned rapturous applause and many floral tributes at her Town Hall recital. The soprano began with "Love Songs" by Beethoven, Schumann, Marx, Debussy and

Weingartner, all of which were given with deep emotion and much charm of voice and style. Then came "Songs of the Seasons", which included Spring by Strauss; Summer by Grieg; September by Pizzetti; and Winter by Fevrier. Four Lullabies brought Syrian, Japanese, Russian and Hebrew texts. Serenades by Schubert, Brahms, Poldowski and Leoncavallo and Dance Songs by Beethoven, Thomas, Respighi and Bizet completed one of the most interesting and unusual vocal programs offered this winter.

**FEBRUARY 27**

**Nathan Milstein**

At Carnegie Hall a large and enthusiastic audience hailed Nathan Milstein, young Russian violinist who has within a couple of seasons taken his place among the leading virtuosos before the public today. After extraordinary European conquests Mr. Milstein came back to New York and gave positive evidence of his steady rise to violinistic stardom. He now possesses a tremendous technique, a broad, smooth and sympathetic tone, phrases with immaculate taste and has the grand manner of the "grand". The program included the Vitale Chaconne, Brahms' D minor sonata, the Goldmark concerto and pieces by Dohnanyi, Bloch and Wieniawski. Emanuel Bay contributed his familiarly admirable accompaniments.

**FEBRUARY 28**

**Cinderella**

The Charlotte Lund Opera Company again proved magnet for little children at Town Hall on Saturday afternoon, the vehicle being Cinderella. And in Mme. Lund's performance there was much to charm anew.

The cast, headed by Lillian Gustafson and Oliver Stewart, sang the musical excerpts skilfully and Aleta Dore's ballet of children did their well schooled part in heightening the interest of the opera. The house was completely sold out, which has been the case all season.

As has been said before, Charlotte Lund's work in making opera familiar to children is becoming more and more appreciated and known each season. Each season, too, the attendance grows, with the growth in performances. Mme. Lund has surrounded herself by young singers who not only are given a chance to sing professionally, but who are really excellent in their parts. The settings are simple, which is, perhaps, be-



THE SITTIG TRIO

and Thurlow Lieurance, on the campus of the Wichita University, after the recital which the trio gave at the University on January 27. Left to right: Margaret Sittig, violin; Mr. Lieurance; Frederick V. Sittig, piano; and Edgar H. Sittig, cello. The trio returned to New York on February 13 from a concert tour of the Middle West. They gave a concert at the Stevens Forum, Hoboken, N. J., on February 15, and in the evening of the same day substituted on short notice for the Roth Quartet of Budapest at the Henry Street Settlement Playhouse, New York. During February the trio appeared at Durant, Okla.; Lawrence, Kans.; St. Cloud, Minn.; Charles City, Ia.; Mason City, Ia.; Monmouth, Ill.; Aurora, Ill.; and Dunkirk, N. Y.

cause there is action happening all the time on the stage—and the scenery is only, therefore, secondary. Martha is scheduled soon.

**Philharmonic Children's Concert**

Ernest Schelling has concluded his first series of children's concerts, the Philharmonic Symphony Orchestra, under his

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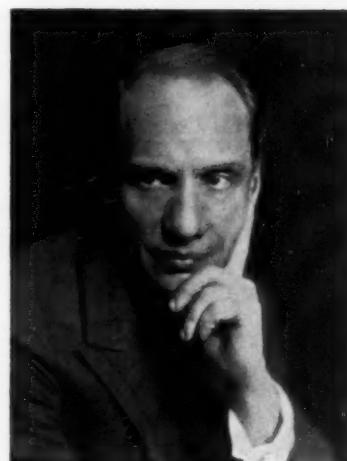
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"The pianist Alfred Mirovitch is one of the real masters of his art."

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"With Mirovitch, tone is not simply a science, it is a living force, a part of his very self, individual and striking."

—Syracuse Herald



"If Alfred Mirovitch is not satisfied with his reception last night, he is hard to please. His is a beautiful art, clear cut and crystalline, like the genius of that Viennese school to whom the pianist palpably owes much. He is not 'cerebral,' evolving make-believe passion from the brain, but an artist who, while he makes fine use of his intellect, is equally indebted for inspiration to his heart. Here is technique which can hardly be surpassed—it is wedded to a temperament full of poetry."

—Redfern Mason, San Francisco Examiner

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direction, giving the final program of the season at Carnegie Hall on Saturday morning. The children were in expectant mood and had a delightful time, for a request program was played and medals and ribbons were awarded to those who had received the highest marks in their note books. The numbers which the children liked best and which were played at this concert were Mendelssohn's Hebrides overture; Beethoven's Leonore overture; Berceuse, Schelling; March of the Sirdar, Ippolitoff-Ivanoff; song, America the Beautiful, and the finale from Tchaikovsky's Fourth Symphony. After the singing of the song, Mr. Schelling gave his young audience a real thrill by introducing to them Lily Pons, of the Metropolitan Opera Company, and Olga Samaroff, pianist.

#### **Philharmonic (Students' Concert)**

The 2,631st concert of the Philharmonic-Symphony Society, which on Saturday evening happened to be one in the Students' Series, was a repetition of Thursday's program: Weber's overture to Oberon; the Schumann symphony in D minor, No. 4, op. 120 (edition of Gustav Mahler), and the Saint-Saëns symphony in C minor, No. 3, op. 78.

#### **Rudolph Ganz**

Carnegie Hall, Saturday afternoon, a large audience, a musically clarified and technically masterful piano recital, prolonged applause, well deserved and graciously given encores.

The program:—Chaconne, Bach-Busoni; Sonata, D minor, Haydn; Sonata, B minor, Chopin; twelve Preludes, Debussy; two Polish songs, Chopin-Liszt; La Chasse, Campanella, Paganini, Liszt.

At the piano, Rudolph Ganz. Intellectualized readings, finely balanced and proportioned. Complete command of style, form, nuance. Rich interpretative fancy. Crystalline touch. A tone of patrician refinement. Execution facile and brilliant. An engaging personality.

That dear reader, is the account of a Rudolph Ganz recital, written often before, repeated again here with admiration and respect.

#### **MARCH 1**

#### **Robert Goldsand**

The third recital of Robert Goldsand, at Carnegie Hall, confirmed the previous conviction that the young Austrian pianist belongs in the highest flight of virtuosos. Mendelssohn's beautiful Prelude and Fugue in E minor, Daquin's Coucou, Haydn's C major Fantasie, a Vivaldi adagio and Rubinstein's transcription of the Turkish March from Beethoven's Ruins of Athens opened the program. Came Weber's C major sonata, an early opus, and pieces by Reger, Bartok, Rachmaninoff and Breitenfeld, Chopin's F minor Fantasie and Liszt's Feux Follets completed the set program, to which a number of encores had to be added.

In all that he played young Mr. Goldsand displayed absolute technical command, a sensitive and diversified touch, rhythmic repose and a complete comprehension of the musical messages conveyed by the various composers. The Chopin fantasy was nobly played and the final Liszt piece was a veritable tour de force of virtuosity.

#### **Mary Wigman**

Mary Wigman gave her tenth New York recital of the season at the Chanin Theater on Sunday evening, and again there were several hundred people turned away. The program was made up of the most popular numbers from her previous appearances, and resulted in another ovation for this remarkable dancer. Miss Wigman's farewell appearance is scheduled for Carnegie Hall on the evening of March 13, when she will offer a request program.

#### **Heckscher Symphony Orchestra**

The third concert, sixth season, of the Heckscher Symphony Orchestra, Isidor Strassner, conductor, at the theater of that name, found a good-sized audience on hand, which especially applauded fifteen-year-old

Mae Rich's trumpet solo; she has good tone and technic, and played The Lost Chord as encore. The best played and most liked orchestral number was Sibelius' Finlandia, which was splendidly played, Conductor Strassner winning especial honors. There was good style in Handel's Concerto Grossso, in the Magic Flute overture, and Ronald Murat's Chamber Music Class did themselves credit in Mendelssohn's octet in E flat. The next concert is set for April 26.

#### **Roxy Symphony**

Mischa Levitzki, the soloist at the Roxy Concert last Sunday morning, created nothing short of a sensation, so much in fact, that the "no encore" rule was broken and he played two! The young master of the piano gave a superb rendition of the Liszt E flat concerto, after which he played two other Liszt numbers. The orchestra contributed, under Erno Rapee's direction, the Beethoven First Symphony and Respighi's Pines of Rome.

#### **League of Composers**

The Sunday afternoon program of the League of Composers at the Art Center included the following works: sonata for violin and piano (Tibor Serly), suite for flute (Ruth Crawford), sonata for piano (Tolbie Snyderman), four songs (Robert Russell Bennett), three songs (Kathleen Lockhart Manning) and trio for violin, cello and piano (Alexander Steinert). These works were interpreted by Sol Ruden, William Juliber, Frances Blaisdell, Tolbie Snyderman, Diana Pazmor, Robert Russell Bennett, Paul Stassevitch, Horace Britt and Alexander Steinert.

The trio by Steinert was the largest work in the list. Steinert, who was born in Boston in 1900, and studied with Loeffler, d'Indy, Koehlein and Gedalge, and who has appeared as piano soloist with the Boston Symphony Orchestra, has had much of his music performed; the Symphonic Poem by the Boston Symphony Orchestra; a sonata for violin and piano, in Monte Carlo, Rome and New York; songs for soprano and orchestra, at Rome; Leggenda Sinfonica for orchestra, in Rome. The new trio was finished in 1928, and this was apparently a first performance. It proved to be an interesting work, and was warmly received. Indeed, this is true of everything on the program. There was a large audience in the small hall, and it was clear that these novelties aroused genuine interest.

#### **Manhattan String Quartet**

Rachmael Weinstock, first violin, Harris Danziger, second violin, Julius Shaier, viola, and Oliver Edel, cello, compose the Manhattan String Quartet, which gave a Sunday afternoon concert at the Barbizon Hotel. It was the fifteenth concert of the Young American Artists' Series, given under the auspices of the National Music League.

The personnel of the quartet was selected and coached by Hugo Kortschak, a well known authority in the field of Chamber music. The four young wielders of the bow play all their programs from memory and group themselves so that they all face the audience, a novel and beneficial departure from the old custom.

The program included Brahms' A minor quartet, op. 51, a passacaglia for violin and viola by Handel-Halvorsen, Dohnanyi's Theme and Variations for violin, viola and cello, and Glazounow's Orientale. In all these pieces the young but obviously experienced players showed an intimate knowledge of chamber music playing, exceptional individual qualifications and the results of assiduous preparation—qualities which won much admiration and applause from a large audience.

#### **Jacques Larner**

Carnegie Hall held a large and interested audience in the evening when Jacques Larner, fourteen-year-old violinist, gave a recital. This was not the young artist's New York concert debut, as he appeared last December with the Manhattan Symphony Orchestra, under Henry Hadley. Master Larner's first public recital was given at the

(Continued on page 36)

# **GRETE STUECKGOLD**

## **Achieves Triumph in Syracuse**

"Proved Convincingly Her Supremacy as an Artist"

"Clear, Beautifully Sustained Tones"

"Magnificent Soprano Voice"

"Voice of Ample Power"

"Remarkable Range"



### **DIVA SHARES IN TRIUMPHS OF SYMPHONY**

**Grete Stueckgold By Her Magnificent Soprano Voice Wins Syracuse Audience**

A cordially appreciative audience tendered an ovation to Grete Stueckgold, Metropolitan Opera soprano, following the Fiordeligi's Aria from Mozart's "Cosi Fan Tutte."

Mme. Stueckgold's Aria immediately followed the orchestral overture from Schubert's "Alfonso and Estrella," a work filled with lovely melodies and beautiful bass harmonies, and the enthusiastic applause at the conclusion of her first offering subsided but reluctantly as this magnificent-voiced singer bore her gift of pink roses from the stage . . .

Mme. Stueckgold's clear, beautifully sustained tones in the aria, "Elizabeth's Prayer to the Virgin," from the opera "Tannhauser" by Wagner proved convincingly her supremacy as an artist, and the glorious "Dich Theure Halle" from the same opera which she also gave, were so warmly acclaimed that she graciously responded with an encore.—*Syracuse American*, Feb. 22nd, 1931.

### **NOTED SOLOIST AND SYMPHONY SHARE HONORS**

**Stueckgold Wins Praise**

The lovely voice of Grete Stueckgold, leading German member of the soprano forces at the Metropolitan, a sterling performance of Tchaikovsky's highly emotional "Romeo and Juliet" overture and the first presentation in Syracuse of a Polka and Fugue by Jaromir Weinberger were the high-lights of the ninth symphony concert.

Grete Stueckgold sang Fiordeligi's aria from "Cosi Fan Tutte" by Mozart during the first half of the program and later gave Elizabeth's "Prayer" and "Dich Theure Halle" from Wagner's "Tannhauser." She has a colorful voice of remarkable range which was just as effective in the florid Mozart melodies as in the more dramatic Wagner music.

It is a voice of ample power for the great roles in German opera yet it is as flexible as that of many lyric singers. So far as we know yesterday was her first appearance in this city and the audience was so impressed it demanded she sing again.—*Syracuse Post-Standard*, Feb. 22nd, 1931.

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## MARGUERITE POTTER TELLS HOW SHE CONCEIVED MOON DREAM SKETCHES

The Contralto Originally Planned to Give This Unique Program Over the Radio, But, With the Idea Changed Somewhat, Will Present It in Recital During 1931-32

This is a brief story of how Marguerite Potter conceived her Moon Dream Sketches. It is written after a conversation with Miss Potter, an interview that was taken in the interest of MUSICAL COURIER readers, many of whom have expressed curiosity as to this unique concert program idea. These sketches, then, were the chief topic of conversation when talking to Miss Potter the other day in her attractive New York studio in the Steinway Hall Building. To interview an artist like Miss Potter is a pleasure, since one may always be sure that she will have new ideas to discuss, ideas that are being continually developed by her active and creative mind.

### MOON DREAM SKETCHES CONCEIVED FOR RADIO

"Moon Dream Sketches," said Miss Potter, "was conceived for a radio program. The idea came to me suddenly one night while I was looking at the moon. I could not help pondering over the thought that it shines not only upon America but upon every country in the world. In imagination I saw through the eyes of the moon the conditions of life in various countries—the happy things, the tragic things, which are taking place everywhere."

"This led me to develop the idea into a radio program. I imagined myself as the Moon Dream Lady, in other words, the narrator, whose entrance and departure would be introduced to the radio audience by a special musical theme. My idea also was to have a cast of artists who would sing songs described by the Moon Dream Lady. This idea, of course, is limitless, for the Moon Dream Lady could transport her audience from India to Egypt, from Ireland to Holland, and so on."

Miss Potter then said that the idea had been approved by broadcasting companies

but had not been put on the air because it was thought that the program was too "high-brow." She added that the vice-president of the National Broadcasting Company told her that hers was the most brilliant and beautiful idea that had ever been brought to his notice, which will not be surprising to those who know the endless thought Miss Potter puts into everything she does. She is an indefatigable worker, and expends an enormous amount of energy in planning programs which will please her audiences.

### SKETCHES DEVELOPED INTO CONCERT PROGRAM

"Of course," said Miss Potter, "I do not think Moon Dream Sketches above the radio listener, and I still hope to put this program on the air. In the meantime, however, I have changed the idea somewhat, and next season will give the Sketches myself as a real concert program, not a costume recital. By that I mean that while I will appear before a black drop curtain, and be clad in a shimmering silver costume, to represent the Moon Dream Lady, I will present a program of high artistic standard. The description, which I will give preceding each song, and the costume are just background. I have divided my program into four parts," continued Miss Potter, "and, as the Moon Dream Lady, will take my audience on a mystic journey through the Mediterranean to the Blue Grotto, into the Garden of Versailles, up the Rhine, and over the Steppes. The Italian, French and German songs will be sung in those languages, but I will do the Russian numbers in English."

### PROGRAM OF INTEREST TO COLLEGES, SCHOOLS AND CLUBS

This program of Miss Potter's will appeal particularly to colleges, schools and clubs. She prepares the mood of each song for



THE MOON DREAM LADY

*In the deep crescent of the silver moon?  
I'm looking starward and my eyes are bright,  
For many a scene unfolds itself, and soon  
I'll take you with me into four  
Strange lands where romance dwells.*

her audience not as an informative lecture but rather as a poetic dream picture. Her radiant personality, her charming and gracious stage presence, and last, but certainly not least, her sympathetic contralto voice, all are assets in helping her to "put over" Moon Dream Sketches. Miss Potter is gifted as a writer, dramatist and singer, and uses all three talents in the presentation of this unusual and attractive program. New York critics have commended her for her fine diction and for her sound knowledge of singing, both as to technic and interpretation. Her lovely speaking voice also has won for her praise in many lecture recitals. It will be heard to advantage in Moon Dream Sketches, for Miss Potter has linked the idea of her songs together with appropriate verses which she herself has written and will recite. G. N.

another Amato pupil, has been engaged as soloist at the Capitol Theater, New York. Robert Steel, baritone, also from the Amato

studios, is at present singing opera in Weisbaden, and has recently been engaged for an extended tour in Holland and Norway.



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**Helen Chase Artist Scores Successes**

Margaret Speaks, who recently returned from a successful southern concert tour, received the following criticism in the Columbus, Ga., Ledger-Enquirer:

"The clear, sweet tones of the well controlled voice of the young singer filled the auditorium as she sang with sympathy and



MARGARET SPEAKS

understanding the numbers on her well balanced program.

"Miss Speaks, one of the youngest of the concert singers, has a voice of rare sweetness and power; her tones are true and full, and she interprets her numbers with unusual intelligence and sympathy. Giving a program which included songs gay, pensive and dramatic, she rendered each with spontaneity and charm that delighted her audience. Her voice was particularly lovely in the beautiful aria from Mozart's Marriage of Figaro and in the tuneful melodies composed by her uncle, Oley Speaks. She responded to a number of encores. In addition to a beautiful voice Miss Speaks has a charming stage presence and an appealing personal beauty that makes its own appeal to her audience."

Miss Speaks will return to the South again on March 24 to give a concert in Lenoir, N. C. On March 7 she is being presented in concert in Columbus, O., by the Alumni Association of Ohio State University, of which she is a graduate, and on March 13 will appear in concert in Port Jervis, N. Y., where she will feature songs by her uncle Oley Speaks. Other recent dates have been in Maplewood, N. J., Plainfield, N. J., Yonkers, N. Y., etc. The Yonkers Statesman said of Miss Speaks: "Technical mastery, assured musicianship and a voice of natural beauty marked her work."

In addition to her concert work Miss Speaks is making numerous radio broadcasting records, having already completed fifteen for Pequo Sheets. These records are broadcast over WOR in New York City and over all the important stations throughout the country. She has also recorded recently for Continental Oil.

Miss Speaks broadcasts over the Columbia Broadcasting System every Tuesday morning at 10:45 and exhibits her musicianship by both playing and singing Sylvia which is used as a theme song for this fifteen minute program.

Miss Speaks is under the management of the Arthur Judson Bureau.

**Myra Hess to Return Next Year**

Myra Hess, English pianist, is in the final month of her American tour. Last week Miss Hess appeared in Philadelphia four days in succession, three of these engagements being as soloist with the Philadelphia Orchestra. From there the pianist will go to Minneapolis where she will be the featured artist with the Minneapolis Symphony Orchestra. This month's schedule includes concerts in Milwaukee, Buffalo, Boston, Providence, New Haven, Englewood, N. J., and the last date of her American visit, at Princeton University, March 26. Miss Hess will return January 1, 1932, for another coast to coast tour of this country.

**Don Pasquale and Phoebus and Pan in Brooklyn**

The Little Theater Opera Company presented the above named operas in the Little Theater, beginning February 18. Wells Clary played the title role in delightful fashion, Donald Belitz showing real stage power. Kurtis Brownell, tenor (from the Juilliard School), has a fine tenor voice and sang

well; William Hain alternated with him. Helen Ardelle was a charming Norina, Janice Davenport alternating. Arnold Spector and Karol Zimnoch played minor parts, and a large audience applauded with zeal.

Phoebus and Pan (Bach) was a repetition of a performance given earlier in the season, with new costumes designed by Mrs. Jay Hambidge, Mr. Reddick conducting both operas. They were repeated in New York, at the Heckscher Theater, during the week of February 23.

**Beach Compositions Heard at Roerich Hall**

A program of compositions of Mrs. H. H. A. Beach was presented at the Roerich Museum, New York, February 19. The artists appearing were: Mrs. Beach, piano; Ruth Shaffner, soprano; and the Marianne Kneisel Quartet. Mrs. Beach opened the program with her Fantasia Fugata, and Miss Shaffner offered songs, including Mine Be the Lips and several short numbers from Grandmother's Garden. Mrs. Beach then presented I Send My Heart to Thee, Ah Love But a Day! and The Year's at the Spring. The Kneisel Quartet concluded with the Quintet for Piano and Strings, with Mrs. Beach at the piano. Mrs. Beach prefaced some of the numbers with interesting explanatory remarks. The program was enthusiastically received.

**Edna Turner Bradfield Conducts Student Orchestras**

The Student Orchestras of Wilmington (Del.), Edna Turner Bradfield, conductor, recently gave a concert for the benefit of the Wilmington Academy of Art at the Schubert Playhouse, Wilmington. The Junior Orchestra, assisted by five members of the senior body presented an old French Gavotte, a Bach prelude and a rondo by Mozart. The senior players offered the allegro con spirito from Mozart's symphony in D, the Mendelssohn violin concerto (Melvin Levitt, soloist) and the prelude to the third act of Wagner's Lohengrin. Played by the combined orchestras was music by

Gluck, Bach and Couperin. Much applause rewarded the young performers and their conductor, and Miss Bradfield was warmly commended for her work by both press and public.

**Vera Sterne to Make New York Debut**

Vera Sterne, young American dancer, will make her New York debut on Sunday evening, March 22, at the Guild Theater. Born in Philadelphia, June 3, 1904, of Russian parentage, she was versatile and gifted even as a child. She first studied the piano with an eye to a concert career; later she decided to concentrate on her voice and went to Italy where she studied singing under Cunelli, teacher of many of the well-known artists of the Roman Opera.

In 1917, however, she was sent by her family to the Elizabeth Duncan School and stayed there for several years. It was during this period that she decided that her real and permanent interest in life was the dance. Accordingly, after leaving the Duncan School in Salzburg, the young girl went to Paris where she worked in the Leo Stats Ballet Class. (Mr. Stats was the maître de danse of the opera.) However, the past six years Miss Sterne has been working alone, evolving and developing her own ideas of plastic interpretation. She made her debut in Rome at the Quirino Theater with unusual success and afterwards duplicated this success in Florence, Rome, Naples, and Palermo.

In 1923, in Vienna, she married Maurice Sterne, painter and sculptor, and has since posed for him for many of his works, including the famous statue, The Awakening, now at the Museum of Fine Arts in Boston and at the Brooklyn Museum. Of a family well known in the theater—her sister is the musical comedy star, Vivienne Segal—Vera Sterne has had various offers from such managers as the Shuberts and Morris Gest to play leading roles on Broadway but she has consistently refused, preferring to devote all of her time to the study of the dance. In January she was seen at the Beaux Arts Ball in a Danse des Flammes.



**ISABELLE YALKOVSKY,**  
pianist, sponsored by the Schubert Memorial, who recently returned from her second visit to the Pacific Coast in one year. Miss Yalkovsky was declared by the Santa Barbara (Cal.) Morning Press to be a young artist who creates the illusion of beauty through sound, a poet not afraid to allow her romantic temperament to show itself. First of all, says this critic, Miss Yalkovsky is a musician; she uses her technic as an instrument. Engagements for next season already booked for this pianist include Boston, New Haven, Chicago, Philadelphia, and an appearance with orchestra in Dayton, Ohio.

**Mr. and Mrs. Gold Entertain**

Mr. and Mrs. George Leonard Gold entertained a number of musical friends at their Sherman Square Studios on February 15.

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## Civic Orchestra of Chicago Presents Ambitious Program

**Apollo Club Gives Bach's Mass—Chicago Symphony Concerts Attract—A Capella Choir Delights—Bertha Ott's Sunday Program—German Grand Opera Company Offers Excellent Performances—Other Items of Interest**

**CHICAGO.**—That group of young musicians making up the Civic Orchestra of Chicago, who are being trained as symphony players under the musical direction of Frederick Stock and the conductorship of Eric DeLamarre to fit them for places in the leading orchestras of the country, again displayed their worthy efforts in an ambitious program at Orchestra Hall, on February 22.

This year's orchestra would seem to be one of the very best Conductor DeLamarre has had to work with and the results he obtained from this excellent body in such ambitious works as the E flat Symphony of Glazounov, and shorter numbers by Goldmark, Rameau, Dukas, Tschaikowsky and Brahms were nothing short of remarkable. This is a worthy body of earnest musicians

deserving the support of Chicago music-lovers as well as their praise.

### BERTHA OTT'S SUNDAY CONCERTS

Other recitals on February 22 were given by Clifford Bair, tenor, at the Studabaker; Leon Rosenblum, pianist, and Kai de Vermond, bass, at the Playhouse, and Vera Gillette, pianist, at the Civic Theater; all of which were given under the concert direction of Bertha Ott, Inc. Miss Gillette's recital was the reward of a recent contest of the Society of American Musicians.

### APOLLO CLUB PRESENTS BACH'S MASS

The Apollo Club's presentation of Bach's Mass in B minor at Orchestra Hall, on February 23, added to the laurels of Edgar Nelson, its efficient leader. Conductor Nel-

son brought out singing that was firm and sturdy as to tone, excellent as to shading, exact as to pitch and well balanced. The Apollos are a well trained body and their fine singing of Bach's difficult chorals is the result of much diligent rehearsing.

The soloists accomplished beautiful work, particularly Mina Hager, who delivered the contralto parts with telling effect, proving herself well acquainted with Bach traditions and well equipped vocally and artistically to cope with them. Grace Holverscheid, soprano; Charles Stratton, tenor, and Mark Love, basso, were the other assisting artists.

### DR. BROWNE'S LENTEN CONCERTS

Out at St. Patrick's Church, where Dr. J. Lewis Browne has officiated as organist and choirmaster for many years (and still does), a series of Sunday evening Lenten concerts are being given by the choir, Dr. Browne and soloists. The first of these, on February 22, presented a well arranged program during which the choir under Dr. Browne's leadership sang numbers from Rheinberger's Stabat Mater and the Gounod-Bornsheim Dawn beautifully. Dr. Browne proved his virtuosity on the organ in a fragment from Franck's Ruth and Bossi's Gadameus igitur, and with a trio, in Franck's Priere and d'Ortigue's Elevation and March Religieuse. There were also duets sung by Marguerite Rudd and William Rogerson, and by Mary M. Farrell and Rose Lutiger Gannon, and a contralto solo by Betty Bickel Malloy and a tenor solo by Mr. Rogerson.

### SYMPHONY'S TUESDAY CONCERT

The highlight of the Chicago Symphony Orchestra's Tuesday afternoon concert of February 24 came in Tschaikowsky's Fifth Symphony, which was made to glow in all its splendor through the eloquent reading accorded it by Dr. Stock and our orchestra. It was one of the unforgettable performances of a season rich in magnificent performances. There were also Berlioz' Benvenuto Cellini overture and Strauss' Emperor Waltzes.

The soloist was the first cellist of the orchestra, who played the Saint-Saëns A minor Concerto.

### AMERICAN CONSERVATORY NOTES

Storm Bull, talented young student of the piano department, will play the Grieg Concerto with the Steedman Symphony Orchestra, Louisville, Ky., at the regular symphony concert on March 1.

Tomford Harris, of the American Conservatory piano faculty, appeared in recital at the University of South Dakota, at Vermillion, on February 2.

Helen Stewig, organ pupil, has recently been appointed organist at the Austin Baptist Church. James Cunliff, another pupil of the organ department, has been engaged as organist at the Bowen Methodist Church. Stella Meyer, artist student of Allen Spencer, gave a lecture-recital before the Music Study Club of Chicago on February 8, at the Webster Hotel. Sophie Marver, also a pupil of Mr. Spencer, appeared with success at the Wednesday evening Musicals of the Young Chicago Artist Series in Kimball Hall, February 18.

Joseph Burger, baritone and student of Karleton Hackett, appeared before the Junior Friends of Art at the Blackstone Hotel on February 10.

Voice pupils of Alice Lee Burrow and violin pupils of Kenneth Fiske were presented in a studio musical at the North Side branch of the American Conservatory, February 2. Gloria Burch Fiske and Elizabeth Butz were the accompanists on this occasion.

Lela Hanmer, artist student and member of the piano faculty, was soloist and accompanist in a recital before the Western Springs, (Ill.) Music Club with Beulah Casler Edwards, artist pupil of Karleton Hackett on January 13. Miss Hanmer also appeared in a joint recital with Mrs. Edwards in La Grange on February 7.

Henry Jackson, student of the piano department, and a young pianist of outstand-

ing ability, has just returned from a concert tour with Kathryn Witwer, soprano. Mortimer Scheff, another talented young piano student, was featured recently in an interesting program at a private musical in the city.

### JEANNETTE DURNO PRESENTS PUPIL

Jeannette Durno presented Dorothy Wright, pianist, in a studio recital on February 15. Miss Wright played with technical authority and interpretative insight, and won well merited approval from an interested audience. Her numbers included the Symphonic Etudes of Schumann, the Intermezzo in E flat and the Capriccio in B minor by Brahms, the Chopin C minor Nocturne and the F major Etude from Opus 10, Fireworks by Debussy, Emerson Whiteman's Chimes of St. Patrick, and the Polonaise in E major of Liszt.

Miss Wright also was presented in recital by the St. Cecilia Club of Grand Rapids, Mich., on February 20.

### MU PHI EPSILON SORORITY

Rosalind Wallach, Flora Waalkes, Ruth Walmsley and Lucile Long presented the fourth concert of the season of Iota Alpha chapter of Mu Phi Epsilon Sorority at the Punch and Judy Theater on February 18.

### CHICAGO A CAPELLA CHOIR

The Chicago A Capella Choir would seem to be fulfilling the predictions made by Chicago critics last season upon its initial appearance, judging from the magnificent performance they gave under its efficient leader, Noble Cain, at Orchestra Hall, on February 19. The astonishing results Mr. Cain obtains from his choir show him to be a conductor of exceptional ability and skill. They are destined for big things, for their singing is so exquisite as to approach the sensational.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

William Pfeiffer and Robert Long, artist pupils of Graham Reed, have made the following appearances in the last few weeks: February 17, Twentieth Century Club at Park Ridge; February 24, Illinois Women's Athletic Club and also for the Chicago Women's Progressive Club at their meeting at the Sherman Hotel. Mr. Pfeiffer also appeared as soloist on the following occasions: February 18, Beverly Hills Women's Club; February 20, Lyon and Healy Friday Evening Concerts given in conjunction with the Chicago Symphony Orchestra.

Alan Samar, student of Lillian Powers, furnished the accompaniments for the program given at the Sunday afternoon musical and tea at the Wilson School of Music on February 15.

Ralph Squires, piano student of Rudolph Ganz and Mollie Margolies, appeared recently in recitals at Lafayette and Morgan City, La. Mr. Squires also had the following engagements in Chicago, February 2, accompanist for Nina Bolmar of the Chicago Musical College faculty, at the People's Church; February 6 at the Chicago Women's Ideal Club; February 11, program in Rogers Park.

Marguerite B. Clarke, voice student of Vernon Williams, sang for the Sunday afternoon mass meeting of the Catholic Club on February 15.

Pierre Kouchneroff, artist student of Maurice Aronson, was the soloist at the recent meeting of the Moment Musical Club of Denver, Colo., under the auspices of the Chappell House.

Leonard Sorkin, violinist, pupil of Max Fischel, and Mary McCabe, pianist, pupil of Edward Collins, gave a joint recital in the De Sales Heights Auditorium at Dubuque, Ia., under the auspices of the Sisters of the Visitation.

Leona Padilla, pupil of Vernon Williams, sang a group of Spanish songs in costume for the faculty of Northwestern University at a banquet in the Drake Hotel on February 16.

Edith Hymanson, student of Maurice Aronson, was accompanist for Oscar Chau-

# BONELLI



George A. Leighton  
Cincinnati Enquirer, Oct. 20, 1930

### BONELLI RECITAL

Richard Bonelli, presented in recital yesterday morning at Hotel Gibson ballroom by the Matinee Musicale Club, justified the pleasant things said about him in advance notices.

In a program of considerable variety and wide scope he gave his listeners every opportunity to gauge the range and many-sidedness of his talents as well as the full capabilities of his fine baritone voice.

Bonelli is an American. If his name had aroused doubt on that point, his singing of Carpenter's "Jazz Boys" dissipated the doubt, for such rhythmic spirit as he displayed in difficult syncopation and "jazz" tempo comes only innately. Foreigners seldom acquire it.

Any fair appraisal of Bonelli's voice and singing must be complimentary. The quality of tone invariably is pleasing and, in greater part, of unusual beauty. Ease of production, consistent control of breath, capacity for large range of power and color and surprising flexibility coupled with exceptional enunciation technique are a few notable features of his vocal expressions. Interpretively Bonelli convinces by his sincerity and obvious intention to present his songs as art works which he himself has understood and which he means his auditors to receive with equal understanding. Nothing that he sang yesterday was trivial, hackneyed or intended merely to "get the audience." Bonelli has all the attributes of a real artist and will be a welcome soloist in Cincinnati at any time fortuitous circumstances bring him here.

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CARL D. KINSEY,

president of the Chicago Musical College, who, with his wife, Edythe Kinsey, secretary of the school, left America a few weeks ago on the S.S. Mauretania and have sent a cable from North Africa, that they landed there safely. The Kinseys are taking a two months' vacation after a very strenuous season. On their present trip they will visit many countries, several of which are new to these two globe-trotters, who have crossed the ocean many times to recuperate after strenuous work at their desks. Mr. and Mrs. Kinsey are in constant communication with the school even when they are away, and at long range they look after the business end of the institution, the director of which is Rudolph Ganz.

sow, violinist, at his recent recital at the Cordon Club.

The opera department, under the direction of Isaac Van Grove, presented scenes from three operas, Faust, La Traviata and Marriage of Figaro in the Little Theater.

#### GUNN SCHOOL ENGAGES OPERA CHORUS MASTER

The Gunn School of Music makes an important announcement of the exclusive teaching engagement of Maestro Attico Bernabini, for ten years chorus master of the Chicago Civic Opera. By special permission of the Choral Union, which serves the Metropolitan, Chicago Civic, Ravinia and San Francisco opera companies, Maestro Bernabini will hold classes for the purpose of training

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young singers for operatic chorus work. This exacting field, which offers opportunity for continuous and lucrative employment, has hitherto been practically closed to American singers, for lack of opportunity to gain the necessary training and experience. In offering classes under the direction of Maestro Bernabini, the Gunn School makes possible a new outlet for young singers, with training under an internationally recognized master of his profession. Maestro Bernabini's classes will commence on March 16.

#### GERMAN GRAND OPERA COMPANY

The German Grand Opera Company appeared at the Civic Opera House under the local management of Bertha Ott, Inc., February 26, 27, 28 and March 1. The season began with Tristan and Isolde with Johanna Gadski as Isolde and Carl Hartmann as Tristian.

The second night was given to The Flying Dutchman with Max Roth in the title role, Laurenz Pierot as Daland and Margarethe Baumer as Senta. Die Walkure was the bill for Saturday evening, and on Sunday night the short season came to a conclusion with a presentation of Tieland by D'Albert.

Inasmuch as the German Grand Opera Company, which is so well managed by J. J. Vincent and conducted by Max von Schillings, will soon appear in New York where the performances will be reviewed at length in the MUSICAL COURIER, it seems unnecessary to dwell here on the merits of the company as a whole or to single out members of the company. All the singers are therefore praised collectively for the excellence of their work. Likewise tribute must be paid Max von Schillings for the manner in which the operas were presented, and had we reviewed each performance we should not have left unnoticed the fine work of the stage manager nor of the chorus. In stating that the performances were uniformly good, we express not only our personal opinion but that of the general public.

#### HENIOT LEVY CLUB

The Heniot Levy Club held its regular monthly meeting in Kimball Hall on February 15. A large attendance enjoyed an interesting program given by the following members, with Esther Goodwin, contralto, as guest and Fern Weaver as accompanist: Tessie Taishin, Hazel Johnson, Molly Greenfield, Mary Niemann, Sylvia Gross and Theophil Yoeks.

#### SYMPHONY CONCERT

Eric DeLamarter is again at the Chicago Symphony helm while Dr. Stock is away, and his program for the week-end concerts of February 27 and 28 featured three soloists and introduced a new composition from his pen.

Jane Anderson, pianist; Mischa Mischaikoff, concertmaster, and Daniel Saidenberg, cellist, presented the Beethoven triple concerto, giving it an exemplary performance. The suite from DeLamarter's Dance of Life shows our assistant conductor in a somewhat different light—he is developing into a modernist, yet one who still believes more in harmony and melody than in allowing cacophony to predominate. It is inspired music which should lend itself well to the ballet. The listeners liked it immensely, and the orchestra played it con amore. There was also a suite from Rameau's opera, Dardanus, in DeLamarter's fine transcription, which also was a first hearing. The overture to Mozart's Marriage of Figaro and Georg Schumann's Variations and Gigue on a Handel Theme rounded out a highly enjoyable program, played with effective contrast, skill and fine art.

#### FRANK WALLER PUPILS GIVE RECITALS

Elsa Marquette, soprano, pupil of Frank L. Waller of the Gunn School of Music, gave a recital at the Proviso Township High School Auditorium on February 20. Not yet twenty years of age, Miss Marquette displayed a soprano voice of beautiful quality, a fine legato, and ample temperamental warmth. In giving this recital for the benefit of the unemployed relief fund of the Kiwanis Club, Miss Marquette showed her appreciation of the Club's generosity in raising a fund for her musical education. It is worthy of note that an audience of over twelve hundred assembled to applaud the young singer.

On the same evening Charles Rogers, another pupil of Mr. Waller, appeared as soloist and leader of the Lake Forest Academy at their midseason concert.

On February 18, Adele Strohmeyer, soloist of the First Christian Science Church, Milwaukee, Wis., appeared as soloist with the Milwaukee Philharmonic Orchestra in their last broadcast of the season, singing the Samson and Delilah aria and Wagner's Träume.

Mme. SAIR-ROSINE WITH CHICAGO COLLEGE OF MUSIC

The Chicago College of Music announces the affiliation of Mme. Sair-Rosine, dramatic mezzo soprano, late of the Carl Rosa Opera Company, London, and soloist of the Beethoven Choir of Berlin, and who has concertized extensively in leading European music centers.

JEANNETTE COX.

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## LEAGUE OF COMPOSERS' CONCERT APRIL 21

Stokowski to Conduct—Prominent Soloists in Stage Works by Stravinsky and Prokofieff—Proceeds to Go to National Music League



LEOPOLD STOKOWSKI

This year the League of Composers will again present modernistic works at the Metropolitan Opera House under the direction of Leopold Stokowski, in association with the



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In every essential the presentation of the Stravinsky work will be different from the versions given either in concert form as presented in America, or dramatically as it was offered to audiences in Paris and Berlin. The usual painted drop and hackneyed scenic properties are absent. The background will be dim and mysterious, and will have depth. Lights will fall on each huge, sculptured form as it moves in harmony with the voice of the singer who sits below in the costumed group. These singers, who interpret the voices and characters of the play or opera, will be grouped in a solid mass along the

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stage level below the platform on which are the sculptured figures and the loud speaker which reproduces the voice of the narrator.

The figures are by Remo Bufano after designs made by Mr. Jones. Bufano presented somewhat similar work in the League of Composers' production of *El Retablo de Maese Pedro* in 1925. The figures will be operated by Mr. Bufano and his assistants.



Hartsook photo  
PAUL ALTHOUSE

The singers will be headed by Margaret Matzenauer as Jocasta and Paul Althouse as Oedipus. Rudinov will sing the roles of Creon and the Messenger, Sigurd Nilsen that of Tiresias, and Daniel Healey that of the Shepherd. The Harvard Glee Club, trained by Archibald T. Davidson, will both sing and impersonate the chorus at the New York performance. For the Philadelphia

### Antonietta Stabile in Italian Plays

By special request Antonietta Stabile is presenting three Pirandello Plays on Monday afternoons at the home of Mrs. Walter, 375 Park Avenue. *Il Piacere dell'onestà* was given on March 2. *Vestire gli'ignudi* is scheduled for March 9 and *Come tu mi vuoi* for March 16. Miss Stabile, who is under the management of Bertha Zobel, is well known for the presentation of Italian plays and also for her impersonations of operatic characters.

### Sukoenig Plays Five Engagements

During the past few weeks, Sidney Sukoenig, pianist, was busily engaged with appearances at Great Neck, L. I., in a joint program with Elda Vettori of the Metropolitan Opera, and in New York in programs for the Ethical Culture Society, the Junior Federation, the patients of Montefiore Hospital, and the Temple Emanu-El Men's Club. Mr. Sukoenig is already planning two Carnegie Hall recitals for the early fall, and expects to do big things next year.

### Levitcki to Tour Australia

Mischa Levitzki left New York for the Pacific Coast on March 3, and is sailing for



SERGE PROKOFIEFF,  
a Caricature by Aline Fruhauf.

performances on April 10, 11 and 13, the Princeton Glee Club will perform these duties, for which it has been prepared by Alexander Russell.

Prokofieff's *Pas d'Acier* has been provided with a new scenario by Lee Simonson.

Australia on March 11 from San Francisco on the S.S. Matsonia. This will be the pianist's second tour of Australia and New Zealand, having made a similar tour in 1921. At that time it was one of the greatest successes achieved by any pianist.

On the way he will give two concerts in Honolulu, March 20 and 24. He leaves Honolulu on March 25, and will begin his Australian concert series about April 16. Among the cities Mr. Levitzki will visit will be Sydney, Melbourne, Brisbane, Adelaide, Perth. In New Zealand he will play in Oakland, Wellington, Christchurch and possibly Dunedin if he has time.

He will finish by the end of August and will sail from Perth for Egypt. In October he will have a tour of the near East and from there will go to Europe where he will tour during November, December and the first part of January. With the close of his European tour he will return to the states.

Since his first Australian tour Mr. Levitzki has been in the Orient; readily might it be said of him that he is a greatly traveled artist and wherever he goes he is most popular. At the time of his first visit to Australia and New Zealand he had as many as forty-two concerts, and again this trip he has between forty-five and fifty dates.

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**Theodore Strack Wins Favor Everywhere**

Theodore Strack, who came to the Chicago Civic Opera as a leading German tenor, is everywhere winning the praise of the public and the press, and he proved one of the most popular singers during the Chicago Opera Company's recent stay in Boston. The critics of that city were lavish in their praise of him.

H. T. Parker, of the Boston Evening Transcript, called his Tristan incomparable on the American, and maybe, on the German stage, and he found that Mr. Strack sings



THEODORE STRACK

the relentless music without once forcing or distorting tones, but instead measures and colors it; and the same writer was no less eulogistic in his praise of Strack's portrayal of the role. Greater Tristans, all things considered, than Mr. Strack's have been less effective than was he last evening in his portrayal of the wounded knight's love-sick delirium, in his raptures at the thought of Isolde's coming and in his sustaining of the mood of the suspenseful ecstasy until the great moment of her arrival, according to Warren Storey Smith, of the Boston Post, who further stated that here, as through much of the first act, the true and essential Tristan was revealed. When Mr. Strack sang Tannhauser, Moses Smith, of the Boston Evening American, found him not merely a tenor, but an able singing actor, who invested the character with a plausible appearance for the eye, giving illusion, by tone and gesture, of the knight surfeited with Venus' charms in the first act and tortured with remorse in the third act and that he sang beautifully in this final scene.

**De Horvath "Thrills" Civic Music Association Audience**

When she appeared on the Civic Music Association course in Raleigh, N. C., on January 28, Cecile de Horvath created a veritable furore. The audience refused to leave the hall until she had played countless encores and the following day the Raleigh News and Observer carried the headline, "Pianist Thrills Local Audience". By her very small, in fact quite petite, appearance, gracious manner and brimful and running over with personal magnetism, this gifted pianist had won her audience even before she struck a note, according to the reviewer for that paper. That at first one was almost disturbed by the thought of such a dainty little body carrying out such a big program, but that one was soon caught up and enmeshed in the magic web of this wizard of the keyboard, who puts one at ease and gives one a sense of confidence in her mastery of the instrument, was the opinion expressed by this writer. He further stated that her playing was characterized throughout her program by an unusual series of sense of rhythm, wide variety of tone color, and a poetic concept of each offering.

**Frances Nash Premieres Dobrowen Concerto**

At a concert of the Berlin Philharmonic Orchestra in the early part of December, Frances Nash, one of the foremost American pianists, played the C sharp minor concerto of Issai Dobrowen, who conducted the orchestra on that evening. It was the first performance of the concerto anywhere. Pianist and composer earned an ovation, which was echoed in the press the following day.

"Frances Nash played with elegant technique and abundant temperament," said the Börsen Zeitung. "The audience showered the soloist, as well as the composer, with enthusiastic plaudits." In the Tägliche Rundschau one reads: "Dobrowen's piano concerto had its first performance. It was played by Frances Nash, an excellent pianist who, with her extraordinary technical accomplishments did much to make the work successful."

**Merle Armitage Writes Kreutzberg**

MERLE ARMITAGE ENTERPRISES  
704 Auditorium Building  
Los Angeles, Cal.

February 21, 1931.

Dear Mr. Kreutzberg:

I shall have been negligent in a point of duty unless I tell you how profoundly your performances have appealed to me.

To suddenly come upon a person so aware of the important things in this sea of the mediocre in which we all live, is nothing less than a very thrilling experience.

I had never expected to see a dancer who was aware of the meaning of Debussy, the brilliant satire of Picasso, the most virile poetry of the Greeks, the majesty of Ming sculpture.

Most of the dancers whom I have seen, have had brains only in their feet.

Without an attempt to flatter, and Mr. Wagner will tell you that I am neither a celebrity hunter nor a sentimental, it can be fairly and honestly said that your performances are the only really creative efforts I have seen in the theatre in many years. You are the first one to advance the dance since Isadora Duncan.

In a world of movies, cheap and shoddy theatrical performances, and imitative and derivative "artists" and performers, your appearances come like a breath of fresh air.

And in Charles L. Wagner you have the one man in America with imagination enough to properly exploit and manage your unique offering.

Write me the name of the publisher of your book, in Germany. I shall then order one.

Cordially,  
(Signed) MERLE ARMITAGE.

**Huber Writes of Music in Baltimore**

Frederick R. Huber, municipal director of music in Baltimore, writes of the progress of his work in a recent Baltimore Municipal Journal. Mr. Huber points out the fact that Baltimore stands as an ex-



FREDERICK R. HUBER

ample to other American cities in that its symphony orchestra was established and is maintained from tax appropriation. The present conductor of the orchestra, George Siemonek, is a native of Baltimore and Mr. Huber and his associates are giving special consideration to the performance of works of American composers. Mr. Huber feels that municipal control of music activities would do much to foster the growth of music in America.

The article further points out the growth in scope and appeal of the Young People's Concert series which the Baltimore Sym-

phony Orchestra offers. They have also done a great deal to promote musical education among colored people, both children and adults, and have added works of colored composers to the municipal music library.

"This department (the Municipal Music Department) has no duplicate among the city governments of our country," says Mr. Huber. He believes that their activities have focused upon Baltimore the attention of musically-minded citizens of America. This is attested by the many requests for information from city governments and civic agencies.

**Syracuse Orchestra Plays Three Grainger Works**

Three Grainger orchestral compositions, performed recently by the Syracuse Symphony Orchestra, assisted by Ella and Percy Grainger, aroused a capacity audience in Lincoln Hall to unusual demonstrations of enthusiasm. The works performed were To a Nordic Princess, conducted by Mr. Grainger, Handel in the Strand, a clog dance, and Spoon River, conducted by Mr. Shavitch. The applause following the concluding number was so spontaneous and insistent that the composer played his Shepherd's Hey, a piece which always is sure to please any Grainger audience. In reviewing this concert for the Syracuse Herald, Martha Wheatley had the following to say regarding To a Nordic Princess: "In mood a thanksgiving song, the composition begins gently with seventeen single instruments, wind, strings, piano and celesta. It moves melodically and many-voicedly upon a harmonic background and gathers in tonal strength, taking in the full orchestra and pipe organ. There is a clear cut sparkle in some places and lovely sentiment and a tender mood, as well as joyousness.

Thola Tabor Schenk, the critic for the Syracuse Journal American, said that, "As if infused with electric energy inspired by the initial appearance of Percy Grainger before a Syracuse audience the Symphony Orchestra, with Vladimir Shavitch conducting, did itself proud in the seventh concert at Lincoln Hall. Mr. Grainger's unusual lively arrangement of Handel in the Strand quite took the delighted audience by storm; the sincere tenderness of mood in To a Nordic Princess makes itself manifest in lovely melodies that weave and swell and ebb against the tonal harmony of the organ; and the skill of Mr. Grainger in developing homely melodies into artistic setting quite modern in treatment showed in the American folk dance, Spoon River."

According to William Henry Tuckley in the Syracuse Post-Standard: "Percy Grainger and his merry tunes brought an effective climax to the fine program which Mr. Shavitch had arranged for the seventh symphony concert. Mr. Grainger was aided and abetted by his wife, acquired since his last visit here, and the pair shared in the ovation after three of the Australian pianist's compositions. So insistent was the applause that the last of the three pieces had to be repeated and a second encore played."

**Leslie Re-engaged by German Singing Society**

Due to the success she achieved the last time she sang for the Metropolitan District of the Arbeiter Saengerbund of America, Grace Leslie has been re-engaged by this organization for a concert in Paterson, N. J., on July 4. This will make the second appearance of the season for the contralto in Paterson, as she sings there on March 10 in an operatic program with Jeannette Vree-land, soprano, and Frederic Baer, baritone.



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# MUSICAL COURIER

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NEW YORK MARCH 7, 1931 No. 2656

Come what may, come what will,  
Wagner opera moves us still.This month Beethoven will be 104 years old, for  
he never died.Schubert's Unfinished Symphony is one of the  
most finished works in music.If there is any coal shortage in your home play  
Wagner's Fire Music on your phonograph.The Chinese are celebrating the arrival of the year  
4884, and have yet to produce their first music critic.So far, our operas and concerts have escaped of-  
ficial censorship. Sh! lest the authorities hear this  
paragraph.American composers should remember what the  
wise man said: "None can cure his harms by be-  
wailing them."Billions of dollars are to be put into New York  
realty projects during 1931, and yet the musicians of  
this city have no clubhouse of their own.At ship concerts the tenor always uses high C's,  
the baritone rolling tones, the soprano a liquid voice,  
and the audience enjoys all the sound waves.Some time ago one of those busy German scientists  
discovered that music is decomposed light. Now  
we understand what makes some kinds of light mu-  
sic so rotten.Stravinsky's latest work, Symphonie de Psaumes,  
heard in New York twice this week, proves one  
point beyond a doubt—that the modernistic All High-  
est has climbed down completely from the peak of  
inspiration.Why is it that orchestral musicians, opera sing-  
ers and actors consider conductors and managers  
their worst enemies, when, as a matter of fact, they  
are their best friends, friends who are giving them  
their livelihood to boot.The folk that call the great Polish pianist  
"Paderewski," also used to say "Neesel," when they  
meant Kneisel, the late founder of the famous Quar-  
tet bearing his name. Then, too, there are the persons  
—don't laugh, except sadly—who make the "K"silent in Knabe, and make the "g" very distinct in  
Pagliacci.Coal, oil, wheat, and steel, engage the attention  
of the world much more than does music. Maybe  
that is what ails the world at the present time.Meistersinger is a healthful opera. During the  
current week at the Metropolitan, Wagner's vital  
opus was the only one in which none of the charac-  
ters died from any cause whatsoever.It is reported that more applicants have registered  
for contests of the New York Music Week this  
year than last. No matter how hard times are or  
how severe competition, people who want to be  
musicians will be.The English gentleman who recently crossed an  
hitherto inaccessible part of the Sahara desert, re-  
ports that as he traversed the desolate sands, he  
heard mysterious music borne upon the African  
winds. That comes from turning on some of the  
radios too loudly from Cairo to Cape Town."It never rains but it pours." Only a few weeks  
ago we had an operatic sensation at the Metropolitan,  
and last week again we have an operatic sensation  
at the Central Park Theater, being the screen produc-  
tion of Pagliacci. This latest operatic sensation  
got almost as much in the way of press comment as  
did "Peter."Fraser Gange and Schumann fared badly from  
the printer's devils last week. One paper describes  
the Dichterliebe as being composed by Schausman,  
and another paper turns Gange into Gauge. Other-  
wise the papers faithfully set forth the facts that  
Mr. Gange knows how to sing and that Schumann  
knew how to compose.Oxford University Press is to publish shortly a  
new edition of Chopin's works, edited by Maurice  
Cauchie (and based on original manuscripts) which is  
announced as being "full of surprises." Some unprejudiced observers doubtless are of the opinion  
that Chopin's works have been surprising for a  
great many years, in spite of Mr. Cauchie's reported  
novel disclosures.At a concert of modern music given by Quinto  
Maganini (not Paganini) at Roerich Museum the  
other evening, he said: "If we sound right when  
we play this piece we are wrong; if we sound wrong  
we are right." This referred to a sonata by Hindemith.  
In these words Maganini faithfully described  
the opinion of modern music that is held by many  
reactionary music lovers.Congress adjourned this week without having  
established a Ministry of Fine Arts, founded a Na-  
tional Conservatory or Grand Opera, or awarded  
medals, or pensions, or both, to well-known Ameri-  
can composers. On the other hand, the late revered  
Congress spent much time and concern over farmers,  
soldiers, bootleggers, and public utility grabbers.  
Are musicians persons, anyway?Mascagni has generally been known as a composer  
of a single successful work, but the revival of his  
Iris at the Metropolitan somewhat discredits this  
belief. It is a pity that some of his other things  
are not also revived. Though none of them have  
the melodic beauty of Cavalleria, yet they are not  
so entirely without value that they should be com-  
pletely dropped from the repertory.Probably the only musical amateur who leads his  
own symphony in New York City is Justice Leopold  
Prince of the Eighth District Municipal Court. It  
is said that he conducts an orchestra of fifty-two  
which meets once a week, generally on Friday nights,  
for rehearsal, and also about once a week gives a  
public recital. This is his hobby, and he says that if he  
could find a place large enough he would increase  
the membership to 100. Justice Prince, in spite of  
the fact that he has been on the bench for twenty-  
one years, still finds time to fiddle.After the second presentation of Peter Ibbetson,  
W. J. Henderson of the Sun had the following to  
say: "It was heard by hundreds of representatives  
of the outer intelligentsia, bourgeoisie and prole-  
tariat, all of whom honored it with moderate demon-  
strations of approval and polite palms of triumph . . .  
If any people wept they sat on the Fortieth Street  
side of the house. This observer observes on the  
other side, and has seen no tears at either perfor-  
mance . . . Most of the (musical) delineation is  
instrumental. The statue is in the orchestra, the  
pedestal on the stage."

## Taylor's Opera

Taylor's opera has started a critical conflict which  
has added to the gaiety of a rather dull time. The  
critics, being music critics, have insisted upon tak-  
ing into consideration the music of the work. Clearly  
the error was on the part of the newspaper editors  
who assigned to this critical task music rather than  
dramatic reporters. Natural enough, since the work  
was given in the Metropolitan Opera House. And  
so the battle wages.Meanwhile, the fact seems to have been over-  
looked that Taylor has written the first work of its  
kind, in spite of some tentative experiments by  
Wagner, Debussy, Pizzetti, et al. Taylor's work is  
neither music nor drama—nor yet music-drama. Nor  
is it drama with incidental music, though that is the  
nearest possible brief description of it.Whatever it may be, and by whatever name the  
form may ultimately come to be known, it has  
assuredly solved the problem of American opera (if  
we are to believe all of the disagreeable things that  
have been said about Americans' lack of taste).There are not, so we are told, sufficient genuine  
music lovers in America to support the most eco-  
nomical presentations of opera for the sake of the  
music, even when the music is by the most gifted  
of opera composers. Taylor has had the practical  
wisdom to offer the American public what it so  
greatly loves—a highly romantic play. The words,  
to be sure, are not actually spoken, but to all practical  
intents and purposes they are, so direct and  
unmusical is the recitative. And the music is care-  
fully made so as not to interfere with the complete  
presentation of the text.Under these circumstances, questions as to whether  
the music is "good" or not cease to be of impor-  
tance. The music is certainly "good" for what it is  
intended: a gentle and not too aggressive back-  
ground for the words, something to fill in pauses in  
the text, something one is able to forget all about  
through much of the moving drama.As already said, the problem of opera for Ameri-  
cans has been solved. There are many American  
composers who could have done what Taylor has  
done, if they had only had the practical sense to  
think of it. They did not. They insisted upon  
thinking of opera as music. They need no longer  
do that. What they must consider is not musical  
ideas but successful stage plays suitable to incidental  
musical setting or a musical background.One musician who has composed operas was heard  
to remark that this was a worse problem than the  
other. "What do I know about plays?" he said.  
"Unless a play has been turned into opera I care  
nothing about it. Same as poetry. I never read  
poetry. It means nothing to me until it has had  
music set to it, and even then, it is the music that  
interests me. And what do I care about the mean-  
ings of the texts of songs in foreign languages?  
When such great songs are arranged for violin or  
other instruments they are just as beautiful. Cer-  
tainly, I am inspired by the words when I write  
songs or operas, but there the matter ends. If I  
am not inspired to write music of lasting worth  
nothing more is to be said."Ah! Quite so. But the public thinks otherwise.  
The public wants thrills and cares not how or where  
it gets them. So far as the musical stage play is  
concerned, it has voted for such comic opera as in-  
cludes a certain element of romance. In other  
words, spoken words alternated with musical pieces.  
Taylor has developed the form so as to present  
a serious play with spoken words and continuous  
music, some of it in the form of set musical pieces.  
That "Peter" will have success goes without saying;  
that it would have a greater and more lasting suc-  
cess if the set pieces were more distinctly separate  
numbers is also probably true.At all events, Taylor has pointed out the way to  
other Americans. Find a perfect play, an assured  
success, and be careful not to write any music to it  
that will interfere with complete understanding of  
the words, and there you have it!

## Plain Speaking

The newspaper advertisements of John McCormick's  
recital when he was presented in Chicago by  
Bertha Ott not long ago are worthy of the con-  
sideration of every sincere music lover. The ad-  
vertisement makes a direct reference to the limita-  
tions of radio by calling attention to the fact that  
the four thousand people who could hear him at the  
Civic Opera House would in addition "come under  
the spell of the McCormack smile and personality,  
something which, with all due respect to radio, talk-  
ing machines, etc., no mechanical device can repro-  
duce."

# VARIATIONS

By the Editor-in-Chief

Arturo Toscanini's feats of musical memorizing, exhibited in concert and opera, will remain a tradition for many a long year, as they are not likely to be duplicated in the near future.

Nikisch was the only conductor whose mnemonic achievements even approximated those of Toscanini. Hans von Bülow was another marvel. His belief in musical performances without notes went so far that, as is well known, when he was leader of the famous Meiningen Orchestra, he made that whole body play Beethoven symphonies from memory. Of the younger baton wielders, the best memory probably belongs to Stokowski, who nearly always disdains personal use of the printed page at his concerts.

Although conductors able to discard their scores do not seem to be many, prodigious memory is rather a common trait with pianists. Of all the celebrated keyboard artists only two had a notoriously bad memory, Pugno and Madeline Schiller. They always scanned the printed music when playing in public. Reisenauer was an occasional offender in that regard, and De Pachmann does likewise when he has an off day with certain composers.

Liszt, phenomenal in everything, never forgot a composition he had ever seen or heard. His repertoire consisted of practically everything in music. He was the pioneer of recitals played from memory, and discarded printed notes even in chamber music performances. Dr. J. Leonard Corning contributed an article (*Musical Memory*) to the *Medical Record* in which he wrote that "during a protracted series of concerts Rubinstein played upon the piano more than a thousand compositions." That is a gross exaggeration. The series of concerts referred to (the programs were published in *Variations* several years ago) were the famous seven historical recitals, which embraced less than 150 works, all told. The accepted concert repertoire for pianists does not contain as many as 1,000 pieces.

Of later players, Franz Rummel possessed a remarkable memory, and New York heard him in nearly every standard composition for the keyboard. Godowsky gave a remarkable course of recitals here, covering all the celebrated works. One might drag him from bed at some weird hour of the night, place him at the piano, and call upon him to perform successively any number of piano works, ancient or modern, by composers of standing. Rosenthal is another wizard of memory. If shown only two or three printed measures of piano music he is able to tell at once to which composition they belong. Busoni used to play every composer en masse, and for one thing, did all the standard piano concertos in public at a number of Berlin concerts which he gave for that especial purpose. Half a dozen contemporary players have regaled concertgoers with the complete preludes and études of Chopin, and two or three waded through all the Beethoven sonatas except those for juvenile use, op. 49, Nos. 1 and 2.

Levitzki once offered four Beethoven sonatas at a single concert. I believe that Risler went him one better with five, and d'Albert holds the record, with six. Samuels did Bach courses comprising most of the works for clavier.

Wholesalers exist also among the violinists, particularly those who have taken to exposing at a single concert all of the Paganini Caprices or all of Bach's works for unaccompanied violin solo. I once heard Felix Berber play nine violin concertos at three concerts, but doubtless the feat could be duplicated at any time by Spalding, Flesch, Elman, Kreisler, Szegedi, Heifetz, and a dozen others, perhaps even including Yehudi Menuhin.

Singers now are forced to memorize their recital programs, and vocalists able to go through the whole set of Müller songs or the Frauen or Dichter cycles are fairly plentiful.

Unfortunately, however, the singer who warbles a two page ballad about "lo-o-o-ve," and keeps eyes glued on the sheet, and phrases with the shoulders, is not yet quite extinct.

Cellists who play an "a" and "b" on a program are considered to have a large repertoire. If they ever attempt such morceaux from notes, they should be stoned.

The New York World no longer exists (it has been merged with the *Telegram*) and therefore Samuel Chotzinoff, its former music critic, is automatically retired from the field of tonal reviewing. His going is to be regretted, and if the wish of many might be fulfilled, he would soon be writing again

on some other New York daily paper. Chotzinoff's articles were well informed, just, and of excellent literary merit. He played no favorites and told the truth without apology or reservation. He is a pronounced loss to the ever decreasing fold of music critics in New York. This town now has only three English morning journals, exclusive of the *Telegraph* (a sporting paper) and two tabloids.

This winter will be remembered for the public run on the banks, and the pianistic run on Chopin's B minor sonata, and the Fantasia in C major by Schumann.

The history of Wagner's Walküre at the Metropolitan is significant. Under Stanton's management the work was heard there 29 times; under Abbey, Schoeffel, and Grau, 2; under Grau, 19; under Conried, 16; under Gatti-Casazza, 100. The century mark was reached with the Walküre performance of last week.

Heard over the radio last Sunday, while writing this page, the Dvorak New World Symphony sounded much more vital and compelling than the D minor Symphony by Schumann. The latter was one of my boyhood enthusiasms, when my father and I used to spend our Sunday afternoons playing all the symphonies as duets on the piano. These days all of us doubtless feel sad heartache when we remember the musical enthusiasms of our youth, and consider what is offered us in their place.

And that reminds me. Herbert Peyster, occasional but always weighty and interesting Berlin contributor to the *New York Sunday Times*, tells its readers in the issue of March 1 that Jonny Spielt Auf is now "almost as dead as the dodo throughout Germany." How quickly we moderns order such things. It took the dodo many centuries to disappear.

A German critic describes a new violin concerto, by Fritz Theil, as being "romantic and colorful." Has this fellow Theil gone daft?

Grand opera made profitable? Well, perhaps, if Sir Thomas Beecham is not dreaming idly. He says that he will soon present a new financial plan for Covent Garden, London, which will enable that ancient operatic institution "to cover expenses and even to make profits." A breathless world awaits the Beecham remedy. May it be as successful as his papa's pills.

New York, February 24, 1931.

Dear Variations:

I meant to drop you a line as to the recent *Variations* in which you say that you are often chided for writing in a lighter vein about music.

Just for one, speaking for myself, and with the possible chance that the "bouquet of words" may be as acceptable now as a much larger "bouquet of flowers" when you can't smell them, I am sure it can at least do you no harm to know that you have given me many a chuckle (that is the usual fortissimo of my mirth) and that I get more pleasure from your *MUSICAL COURIER* squibs than from any other publication of the day, bar none!

Of course I do not always agree with you—that would spoil the fun.

Especially as to *Parsifal* at Bayreuth under Muck, one story; at the Metropolitan—well, the less said the better, perhaps!

The art of slyly and humorously slipping over ideas to the reader, apparently not in serious vein, is to my mind the only really serious way of writing on musical and art subjects in general. All that is necessary is to know one's subject thoroughly, be a master of English, have wit and humor, good sense, and general all round ability, etc.

Accept this little applause card, get out your "Wurzburger" issue, and have a seidel or two with

Yours cordially, ARCHER GIBSON.

February 24, 1931.

Writing in the *Evening Post* of February 27, its music critic, Oscar Thompson, says about the third (C minor) symphony by Saint-Saëns: "The conclusion is brilliantly prepared, but most of what must be pondered along the way possesses little but a suave address, the orotund vaporings of a gifted dabbler in sonorous sounds; the adroitly empty profundity of one of the wisest of those greatly gifted musical savants to whom genius was denied."

Was Saint-Saëns really as bad as that, Oscar? Surely his piano, violin, and cello concertos, some of his symphonies and chamber music, his Samson

and Delilah, Henry VIII, Gavotte, Le Deluge, symphonic poems, two piano Variations on a theme by Beethoven, Rondo Capriccio for violin, and dozens of shorter compositions, are not the work of a mere dabbler who produced vaporings of empty profundity.

It used to help a composer to die; now it seems to be a great mistake.

Saint-Saëns, as a dabbler, first patterned his musical foundations after Bach and Beethoven, and later made masterful partial adoption of the methods of Wagner and Liszt. He was also a great organist, a remarkable pianist, and a critic and essayist of unusual skill, style, and authority. Among the best articles ever published by the *MUSICAL COURIER* were several which Saint-Saëns wrote for this paper.

Charlie Chaplin confided to this department that he does not like opera. He alluded to it as being like "slow motion pictures with too much music."

Under the title of *The Crutches of Criticism*, a gentleman whose name is not unknown to operatic fame, sends a list of "aged, wornout, decayed, and infirm critical adjectives," which he terms, "candidates for permanent shelter in the charity hospital," but he asks me not to print his suggestions. I comply with his wish, but there is no obligation to deter me from compiling some deserving "candidates" of my own, which seem to have earned carefree comfort for their declining years. They are these:

- "He was an ardent Radames."
- "Her voice was in its best estate."
- "Beethoven, the Jove of music."
- "Bach, the father of the fugue."
- "Bach, the cantor of Leipsic."
- "He was a sardonic Scarpia."
- "She was a mellifluous Gilda."
- "The rest of the cast was adequate."
- "The conductor revealed the spirit of the score."
- "The cigarette smoking Sibyl of Seville."
- "The fatal facility of Saint-Saëns."
- "Isolde, the Irish princess."
- "He was a sympathetic Wolfram."
- "Aida, the royal slave."
- "He was a malevolent Sparafucile."
- "Her Brünnhilde lacked breadth."
- "A mine of melody."
- "The saintly Elisabeth."
- "The virginal Elsa."
- "The brasses were too prominent."
- "She did not suggest the spirituality of the role."
- "The lost art of bel canto."
- "Digital dexterity."
- "Acidulous top tones."
- "Worn middle register."
- "Pyrotechnical flights."
- "Numerous recalls rewarded the artist."

Personally, I feel like endowing a special bed for "render," "rendering," "to render," "rendered," and "rendition."

One of Liszt's piano sonatas is "After Dante." Very far after.

"No more first class fiction is being produced these days," says an English reviewer. Evidently he has never heard a travelling concert manager trying to sell his artists to Madam President of the local music club.

It is instructive to see what Dr. Mandel Sherman, Georgia child psychologist, has figured out painstakingly. He says there are 2,124 different ways in which a child can annoy a parent. On the other hand, so far as the child is concerned, all the 2,124 annoyances seem combined into one, when the parent says to the child: "Stop playing that radio, and go and practise your scales on the violin."

As far as it has gone, the second quarter of the twentieth century seems exactly like the first. People still applaud high tones at the opera.

"If half-baked bread gives one indigestion," queries J. W. D., "what is the feeling one experiences when listening to a half-baked recital performer?"

The place of the piano used to be in the home; now it seems to have been moved into the jazz bands.

Lou Tellegen, former husband of Geraldine Farrar, is out with a book called *Women Have Been Kind*. One commentator amends the title to *Women Have Been Kind—of Silly*. Another critic

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suggests that the volume should have been called *Kiss and Tellegen*.

At any rate, Lou spills his confessions freely and unsparingly. The average American male reader of the book will feel himself growing angrier with each page. If he gets through many of them without feeling his boot-toe itch, he deserves the next peace award of the Nobel committee.

In keeping with the character of the Tellegen book, is the style in which it is written, "a style that has all the elegance," says one reviewer, "of a quirked little finger and all the glitter of a pair of new rubbers . . . Mr. Tellegen's English is of the fanciest persuasion."

The same estimator continues: "It develops, by the way, that Mr. Tellegen is no slouch as a linguist. He has French, Flemish, Dutch and Portuguese right where he wants them. But Russian, alas, threw him. Although he embarked on a nice long jaunt with a lady called Sonia, and though she did everything she could, he confesses that 'to this day I know only one word of Russian.' The word, as one can doubtless go without saying, must have been 'da.'"

One reads in a literary magazine, by the way, that a volume to be published shortly is entitled, *The Book of the Damned*. No, it probably does not treat of music critics.

The outlook for modernistic music is at this writing, prevailingly cloudy with shifting winds of public opinion, prevailing critical abuse, and only occasional thin rifts of the sunshine of praise.

My choice for comparative permanency among the best known modernists, is Serge Prokofieff.

An example of the nonsense which even great authors frequently write about music, may be found in Coleridge's Table Talk, and reads like this: "The best sort of music is what it should be, sacred; the next best, the military, has fallen to the lot of the devil.

A lesser writer, Rowland Hill, also speaking of music, likewise mentioned Satan, but with more justice than Coleridge. The Hill thought ran as follows: "Why should the Devil have all the good tunes?"

A French magazine publishes an article called *The Intelligence of the Musician*. The article is very short.

Coloratura singing is dead, all the wiseacres assured us a few months ago. Lily Pons appears to have done some successful pulmoting.

A report rife this week says that the MUSICAL COURIER has purchased and will merge with, the New York Times, Chicago Tribune, Saturday Evening Post, Liberty, Collier's, and the Ladies

Home Journal. Inquiry at the MUSICAL COURIER offices brings neither an affirmation nor a denial.

To "put over" a piece which requires great endurance you must be able to play it through without effort about ten times without stopping.

"With this 'Ring' I thee wed," said Wagner to Immortality.

LEONARD LIEBLING.

## Opera in Miniature

The production last week of the little play called *The Venetian Glass Nephew* by Ruth Hale, with music by Eugene Bonner, suggests an outlet for musicians who desire to write opera, but who may expect small opportunity to have their work performed by the Metropolitan or Chicago opera companies. The limitations for presentation of new operatic works are so marked that many composers feel that it is hardly worth while to go to the immense labor of writing opera in ordinary forms.

But the *Venetian Glass Nephew*, though almost a genuine opera, is cast in miniature mold and has proved quite effective. With the many clubs and other organizations arising constantly in America, and increasing in importance and the scope of their endeavors, little works of this sort should enjoy many public performances.

## When a Virtuoso Plays

The E flat concerto of Liszt would not be dismissed by latter day critics as "hackneyed" if it were more often played as Mischa Levitzki played it at Roxy's (concert for unemployed musicians) on March 1. The young virtuoso made one realize that the work is one of the finest of its kind ever written, and made such a success with it that, despite the no encore rule prevailing at these concerts, he could not leave until he had played Liszt's Campanella and Sixth Hungarian Rhapsody.

## The Mannes Concerts

An important contribution to musical art in New York is the series of orchestra concerts given each winter at the Metropolitan Museum of Art under the direction of David Mannes. The first series of the year has already been reported. The second series begins tonight with Tschaikowsky's Pathetic Symphony, and will continue throughout the month of March. These concerts, being free, attract great throngs of people who could scarcely afford Carnegie Hall symphony concerts.

## Enthusiasm!

The very marked interest that New York newspapers have taken in modern music is illustrated by the warm reception accorded the Sunday program of the League of Composers at the Art Center. So far as we can discover—and we hope we have not over-

looked anything—the only mention of this program in the Monday morning papers was in the Times, and this mention merely listed the works given, without critical comment.

## A Music "Racket"?

Konrad Bercovici, the novelist, who is about to issue a new book, and his publishers, Dodd, Mead & Co., no doubt seeking publicity which will be effective in boosting sales, start talk of a music "racket" and give all sorts of sensational information concerning the misfortunes of artists and the greed of managers and opera directors. The Times carried last week what was presented as an interview with Mr. Bercovici, whose book, be it noted, is entitled *For a Song* and deals with incidents in the lives of prominent musicians. According to the Times interview Mr. Bercovici intimated that members of the Metropolitan Opera Company were bombarded with demands for blackmail money. He said that as a result of the music racket in New York it costs a young singer more than \$35,000 and three years of study to obtain a debut.

He found that the "racket" started with singing teachers and continued through the singer's career, not only in America but in Europe. According to Mr. Bercovici, a singer must pay a minimum fee of \$2,500 for one appearance at a concert. He also stated that his daughter Rada, after spending six years in Paris, had to pay \$30,000 for a debut in the Paris Conservatory. (Perhaps Mr. Bercovici will tell us what is meant by a "debut in the Paris Conservatory.") Also he might add to our information by letting us in on the secret of where \$2,500 is demanded for one appearance at a concert, and how a singer is to make a debut with less than three years study, and why it should cost \$35,000 to obtain a debut when New York concert halls can be rented for \$500 or less, including all expenses for tickets and incidentals.)

But, of course, it must be remembered that this is only an item of newspaper publicity to boost sales of Mr. Bercovici's new book, and in America everything is forgiven which may be excused as publicity.

## American Musicians Abroad

It is gratifying to learn that Howard Hanson, who was invited some time ago to conduct his latest symphony at the Augusteo in Rome, came back impressed with the high esteem accorded American musicians in Europe at the present time. Mr. Hanson said upon his return that this was in pleasant contrast to the conditions which existed only a comparatively few years ago, when American music was generally unknown. It is also gratifying to remark that the press comment of Rome, following the first performance of Hanson's Romantic Symphony by the Augusteo Orchestra, was entirely favorable. The critics seemed to vie with one another in their search for terms of high praise to give to this beautiful work, which has since been heard in America with similar results.

names of hundreds of his admirers and friends:

"In recognition of half a century of devoted service to the printing industry, this expression of esteem from a group of your many friends is tendered to you. To the Art Preservative you brought a clearness of vision which has contributed greatly to its advancement. The high offices the industry has called upon you to fill and the honors heaped upon you by civic, social and educational organizations have not affected the fine simplicity of your nature. You have always been ready to do a kindness for your fellow man without hope of reward. With all your eminence in our great printing industry, it is as Fred Eilert, man and friend, we know you best."

Dr. Eilert, and this is illustrated in the fact that many from distant points attended this occasion.

The following is the list of speakers, who expressed their high regard for Dr. Eilert personally and for his work: Presiding officer, Samuel Zarnes, president, Printers' Supply Salesmen's Guild of New York; toastmaster, John Clyde Oswald, managing director, New York Employing Printers Association; the Rev. Frederick H. Knobel, D.D., LL.D., president, United Lutheran Church in America; William Pfaff, president, United Typothetans of America; Montague Lee, president, New York Employing Printers Association; Hon. John A. Bolles, former Judge City Court of New York City; Hon. John J. Kiely, postmaster New York City; Col. Michael Friedsam, president, B. Altman & Company; Hon. John V. McAvoy, Justice of the Appellate Division Supreme Court; Hon. Charles H. Tuttle, former United States District Attorney; Hon. Thomas W. Churchill, Justice of the Supreme Court; Daniel J. Casey, president, Printing Crafts Club of New York; Charles A. Dresser, past president, Printers' Supply Salesmen's Guild of New York.

The high regard in which Dr. Eilert is held is expressed in the following resolution which was presented to the doctor in a wonderful illustration of the printer's and binding art, this resolution being beautifully illuminated on parchment, followed with the

words of the various speakers on this occasion. It will be treasured by Dr. Eilert not only as an exhibit of what typography and bookbinding has reached, but as an indication that his work has had much to do with bringing printing to its high standing. Beautiful tributes were paid to Mrs. Eilert by the speakers of the evening, and there was presented to her a huge bouquet of American Beauty roses in commemoration of the fortieth anniversary of the wedding of Dr. and Mrs. Eilert. Following this recognition of the help that Mrs. Eilert had shown and was so readily recognized, was the presentation by the Printers' Supply Salesmen's Guild of a solid silver service set that bespoke the high admiration in which she is held by all who came in contact with her husband, and was also recognition of the fact that she had been a real helpmeet.

## ERNEST F. EILERT, M.A., D.C.S., HONORED AT BANQUET

## President of the Musical Courier Company and the Eilert Printing Company is Tendered Testimonial Dinner in Honor of His Fiftieth Year in Printing Industry

An unusual tribute was paid to Dr. Ernest F. Eilert, president of the Eilert Printing Company and the Musical Courier Company, in the form of a testimonial dinner sponsored by the Printers' Supply Salesmen's Guild, New York, on Wednesday evening, February 25, 1931, in the ballroom of the Astor Hotel. This was to celebrate the fiftieth anniversary of Dr. Eilert's connection with the printing industry of this country. Probably no clearer statement of why this demonstration was made can be given than in the reprinting of an editorial taken from *Printing News* of February 21, under the heading "Proof of the Pudding," which is as follows:

"That co-operative effort among business men pays handsome dividends in the long run has been pointed out so many times in the trade and daily press that it has become one of those things we hear often and pay little attention to, or else don't believe at all.

"Yet in this city, within a few days, there will be tendered to a gentleman a testimonial dinner which will be an excellent sermon in itself on the value of working with your fellow men and of throwing in your lot with co-operative trade activities designed to put competition on a friendly, decent, gentlemanly basis.

"We refer, of course, to the testimonial dinner to be given Dr. Ernest F. Eilert. In a sense, it will be an outpouring of Dr. Eilert's friends, all glad of the opportunity to demonstrate their friendship. But in a larger sense, the affair will be a most com-

pelling demonstration of what the co-operative viewpoint will do for a man who looks upon co-operation as Dr. Eilert does.

"He has often said: 'You get out of association work what you put into it.' In this age of pat phrases, that would be little else than a pat phrase from many men. But coming from Dr. Eilert, it is a sermon in itself. His life, his success, his friends, his contributions to the industry all show that to the man who really puts his energy, his enthusiasm and his time into co-operative effort, there comes, in return, a success based on the fact that he is contributing to the general good of the industry of which he is a part, and, therefore, to his own good. The reward of such unselfish service might seem at first glance to be an individual gain which might be termed selfish. But it is nothing of the sort. It is simply the working out of a sound law, so simple that at first glance it seems almost trite, yet so fundamental that it lies behind the success of every leader. It is this: You get out of life and out of business exactly what you put into it.

"And Dr. Eilert's success is proof of that." There were something like 800 covers laid at this banquet, filling the great ballroom with friends of Dr. Eilert who has given fifty years of his life to the betterment of the printing industry, and especially to the publication interests that form such a great part of the work of the printers of this country. Probably no man in the printing trade has a greater personal following than

# THIS, THAT, AND THE OTHER THING



THE VILLE D'AVRAY WOODS.

Were these the branches Shakespeare called: "Bare, ruined choirs, where late the sweet birds sang?" In these woods of Ville d'Avray Corot painted many of his famous pictures. (Photographed for the Musical Courier by Clarence Lucas.)

## I SEE

The annual Bach Festival at Bethlehem, Pa., under the direction of Dr. Fred J. Wolle, starts this year on May 15.

Vienna will hold a Bruckner Festival in September.

Ninon Vallin, French singer, is planning an American tour this year.

Wheeler Beckett, young American conductor, is rapidly winning a name for himself in Paris.

Louis Graveure is in the midst of a brilliant and crowded European tour, having appeared in Berlin and Paris within recent weeks.

Georges Antheil is writing a new opera, *Helen Retires*, on a text by John Erskine. The Budapest String Quartet will return for another tour of America next January.

Ethel Bartlett and Rae Robertson scored another signal success in Philadelphia recently.

Myra Hess was soloist with the Boston Symphony Orchestra on February 10, this being her third appearance with that orchestra this season.

Martha Baird is one native American pianist who has won an international reputation. A Moussorgsky Memorial concert will be given on March 29 at International House.

Ernest Schelling has concluded his first series of children's concerts at Carnegie Hall.

George Liebling's new song, *Song Divine*, is dedicated to the memory of Edward MacDowell.

Boris Koutzen, Russian violinist, recently returned from a series of concerts in the Middle West.

The Braun School of Music recently commemorated its twentieth anniversary.

Yelly d'Aranyi, violinist, was the soloist at the fourth concert of the Reading Symphony Orchestra, Walter Pfeiffer conducting.

Sunday concerts in England are now illegal, due to the sudden revival of an old law considered dead for a quarter of a century.

Nora Drewett de Kresz recently gave a Chopin recital in Budapest.

Ernest von Dohnanyi has been appointed General Musical Director for the Hungarian Broadcasting Service.

Frank Mannheimer, American pianist, is enjoying unusual success abroad.

Alberto Terrasi, baritone, will give a New York recital on March 17.

Leone Kruse, artist-pupil of William Brady, has been reengaged for the season 1931-32 at the German Opera, Prague.

Raphael Bronstein will present his violin pupils in an interesting program at Washington Irving High School on the evening of March 8.

Clarence Dickinson's February 27 Friday Noon Hour of Music at the Brick Presbyterian Church brought a Wagner program; that of March 6, Tchaikowsky, with Ruth Shaffner, soprano soloist.

A Lynnwood Farnam Memorial Bach Festival was given March 2-4 in Saskatoon, Canada.

## Accord and Discord

Among MUSICAL COURIER Readers

### Why Not Versus Why

New York, March 1, 1931.

*Editor, Musical Courier:*

It is easy enough to make a reply to the National Federation of Music Clubs, which complains that colleges do not offer adequate instruction in music. One can say that if a person has a taste for music he can gratify it in after life by attending concerts, and be none the worse off for not having studied it in college. One can say that if he wants to be a professional musician it is useless to try to teach him anyway. And one can say that if he wants to be a professional musician the place for him is not a college but a conservatory.

But having made these remarks, one is suddenly struck by the circumstances that they apply not only to music but to almost any subject that one would care to name. The time has passed, alas, when there was a definite body of knowledge which "everybody ought to possess," and when curricula could be drafted simply by deciding whether a subject did or did not fall into this category. That definite body of knowledge no longer exists. Supposedly indispensable subjects like Latin and higher mathematics have been eliminated without being missed, and supposedly recondite subjects like applied

hydraulics have been put in as an absolute necessity, at least to some. Education has become bewilderingly heterogeneous by reason of the very vastness of modern knowledge. And it is for that reason, probably, that the modern university flounders about so badly in its effort to find some principles that will co-ordinate its activities.

Is music an odd sort of thing to teach in college? Then it is no more so than salesmanship, paperhanging, poultry raising, and personality development; yet we have colleges in good standing that teach all of these. Nowadays, when it is a question of what shall be taught, the question *Why?* can always be answered by the counter question, *Why not?*

Very truly yours,  
EDWARD HARDING.

### Old Phonograph Record Catalogs Wanted

Marion, Va., February 24, 1931.

*Editor, Musical Courier:*

Will you kindly publish an announcement that I am now taking notes for a book which will give the history of the sound recording industry from the invention of the phonograph to the present day?

My book will deal primarily with the identities and personalities of the artists who made records in the very early days, and, as my crying need is to obtain old record catalogs for reference, I am wondering if any of your readers have such catalogs, published prior to 1916, which they would send to me for inspection, under a pledge of their being returned in good condition? I would appreciate also letters of reminiscence from artists who made records or from other people who have been intimately connected with the story of the development of the talking machine.

If your readers can assist me I shall be very grateful for their aid in compiling what I believe will come to be a standard reference work for those who are fond of recorded music.

Very truly yours,  
ULYSSES J. WALSH  
Boggs-Rice Company, Inc.  
Marion, Va.

## What do you wish to Know?

### Miscellaneous Works for Debut Recital

What is your opinion of the type of program a pianist should present at a New York debut recital? I am particularly gifted in the playing of Chopin's music, and therefore think it would be wise to present an all-Chopin program. My teacher, however, does not agree with me, as he thinks a first recital program always should be made up of miscellaneous numbers. As this matter is very important to me, I will appreciate any advice you may give me.—B. T., Rutherford, N. J.

It certainly would be a serious error to make your New York debut with an all-Chopin program. If you think well of your Chopin playing, you might include a group of his works. If so, however, this group should include some of the larger and more important compositions. As to the remainder of the program, it is not important what you play, if you include works of classic and modern masters and provide variety and interest.

### Liapounoff Died in 1924

Will you please tell me if the Russian composer, Liapounoff, is still living? If so, will you please try to give me his address?—E. W., Los Angeles, Calif.

Liapounoff died in Paris on November 11, 1924.

### Mme. Chaminade in France

Can you tell me if Mme. Cecile Chaminade is still living?—N. J. N., Bethlehem, Pa.

Yes, Mme. Chaminade is still living, and we believe can be reached at the present time at Villa Provencal, Tamaris-sur-Mer, France.

## THAT

Grace Marcella Liddane presented a score of pupils from Amsterdam and Gloversville, N. Y., in *The Gypsy Rover*. Laurie Merrill's poems have been accepted by Contemporary Vision and Harper's Bazaar.



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WALTHER



HANS SACHS

March 7, 1931

## The Second American Composers' Concert Presented in Rochester

Features Works by Patterson, Kroeger, Grimm, Nelson and Wagenaar

ROCHESTER, N. Y.—The second of the American Composers' Concerts of the present season, and the twentieth of the six seasons in which these concerts have been sponsored by the Eastman School of Music, drew a capacity audience to Kilbourn Hall of the Eastman School on February 21. Dr. Howard Hanson, director of the school and the instigator of the plan, conducted an orchestra made up of members of the Rochester Philharmonic. The response to the entire program was cordial. Ballots were passed about the audience for listeners to record their choice of the best composition, and at the end of the season announcement will be made of the various works selected for publication from all the concerts given this season.

The program consisted of the following works: Overture to the opera Mountain Blood, by Frank Patterson, associate editor of the MUSICAL COURIER; a first public performance of a symphony in E flat by A. C. Kroeger, now living in Rochester; a character sketch, Abraham Lincoln, by C. Hugo Grimm, a prominent musician of Cincinnati; prelude and Orientale from a ballet suite by Robert Nelson, now of the faculty of the State College of Washington; and a Divertimento, consisting of four numbers, by Bernard Wagenaar, a native of Holland but now a resident of New York City, who is well known to leading orchestras.

Mr. Patterson, Mr. Wagenaar and Mr. Kroeger were in the audience and were required to bow their acknowledgments to the applause of the audience. The symphony and the Abraham Lincoln sketch were first public performances; the prelude and Orientale was a first American performance, and the Mountain Blood overture was a first Rochester performance.

Mr. Patterson's composition was received with every evidence of pleasure. To many

listeners it inspired a desire to hear the entire opera, from the body of which Mr. Patterson has drawn for his overture. The music, while not heavy, suggests a dramatic background and a sound knowledge of the place the orchestra should have in the development of dramatic narrative. It builds up at times to big tonal effects, although without strain or grandiloquence. Possibly a brighter lyrical spirit, with more emphatic themes, or plain "tunes," would help its popularity as program number. It was received, however, as one of the more interesting of the many works that have been played at these concerts and as evidence of a scholarly mind and a profound musical sentiment.

Mr. Kroeger's symphony was better in the last two than in the first two movements. Some critics who have heard his other works do not regard it as the equal of his best. The allegro moderato and allegro vivace movements were more than a little reminiscent of Richard Strauss, while the last two suggested Grieg. In these last two, however, the composer introduced some strongly marked themes and appealing rhythmic touches.

The Abraham Lincoln sketch impressed as the work of one intellectually able to cope with his subject, and his music was filled with shadows that might conceivably suggest the character of the emancipator. Without the program note, however, there would be little to make clear to the listener the composer's intent. Mr. Grimm evidently had more in mind than he was able to communicate to his listeners.

The Nelson prelude and Orientale is a short and simple ballet piece, with the right rhythm and grace and with no pretensions beyond the legitimate reach of the subject in mind. It was heartily applauded.

Mr. Wagenaar's music bore unmistakable

evidence of an experienced composer, sure of himself and of what he wished to do. He has put together four movements which he calls Cortege, Paspy, Pastorale and Rondo. The Paspy is a sort of satire on the passepied and contains light humorous suggestions. The Cortege and final Rondo have real spirit, backed by solid musical substance.

Dr. Hanson and the orchestra both shared in the applause for the excellent treatment given to the various scores.

### American Academy Matinees

The Belasco Theater was well filled in January when senior students of the American Academy of Dramatic Arts presented The Cajun (Carver) and Paris Bound (Barry). The first named featured Sabine Sands and Nina Rienta, supported by Andrew Hutchins, William Onken, Raphael San Martin and Carl Franck. This southern sketch showed careful preparation and excellent performance. In the comedy, the following stood out through display of acting ability: Anne Graham, Marilouise Walls, Georgia Chalmers, Beatrice Hoffman and Jane Hunter. Others were Betty Kashman, William Onken, Stephen Russell, Hugh Ordell and Edward Van Danaker. The nice stage settings and fluent performance received general commendation.

Continuing presentation of plays, sixteen young actors appeared January 30, sharing two plays. Thank You, Doctor, comedy by Emery, had in it Betty Kashman, Anne Woodruff, James Kramer, Charles Tilkie and Andrew Hutchins; all gave creditable performances of the play, set in the present time. Let Us Be Gay, another comedy, by Crothers, occupied the attention (in the order of their appearance) of Blanche Field, whose portrayal was splendid; Morgan Galloway, good-looking youth; Ann Sharman and Alma Clare, who played their parts well; Dawson Tracy, Walter Eyre and Florence Hastings, and particularly Dana Easton, who was outstanding. Four Servants were played by James Kramer, Carl Frank, Charles Krueger and Betty Brown, and high enjoyment was given through the smooth performance.

Finders-Keepers (Kelly) and The Sacred Flame (Maughan) constituted the bill at

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the Belasco Theater, February 13. The first-named was convincingly played by Hugh Ordell, Marilouise Walls and Marjorie Rollins. Very good indeed was the stage setting and acting in Sacred Flame; Robert Champlain, Edward VanDanaker, Jean MacDonald and Ruth Goodman shared honors, while Marie Lieb was excellent in a small part. Remaining players were Vivien Rutley, Andrew Hutchins and Charles Tilkie.

The Enchanted April, comedy by Kane Campbell, was given at the seventh matinee, a capacity audience applauding Betty Kashman especially, for her clever portrayal of the cranky old widow, who turns out a pretty good sport. Raphael San Martin and Nina Rienta were also very good in their parts, James Kramer doing well. Others who aided the success of the play were Jane Hunter, Muriel Edgerton, Anne Woodruff, Florence Hastings, Frederick Buckley and Clark Smith. They all impersonated English people of the present time, in London and Italy.

### Romani Pupil Heard

Maria Vera, a young coloratura soprano pupil of Romana Romani, appeared in a recital in St. Thomas' Auditorium, West 18th Street, New York, on Sunday afternoon, February 15, for the benefit of the school fund.

### Olga Didur Sails

Olga Didur, dramatic soprano of the Metropolitan Opera, sailed recently to fulfill guest opera appearances in Nice and Monte Carlo. She will sing Tosca and La Boheme. Following this she will go to Milan and later be heard in Vienna.

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Busy Manager**

Daytona Beach, Fla.

Well, here I am in Daytona, lovely beach in the world, and first date of the Mary Garden concert tour. A fine Auditorium and an exceptional audience—all credit due to Mr. Heaton, the manager. Incidentally, we stopped at The Princess Isena Hotel, the best managed resort hotel I've ever encountered. Manager Haynes had a full house, and everybody happy. Next to James McCabe, manager of the St. Francis Hotel, San Francisco, he makes a close second. To me, the St. Francis is the perfect hotel, and all due to the McCabe management. Miss Garden drew the banner receipts of the Daytona season—called on John



MARY GARDEN AND WILLIAM C. ATKINSON,  
manager of the Orange Court Hotel at Orlando, Fla.

D. Rockefeller, at his request, piloted by Mr. Peabody, patron saint and grand old man of the Auditorium.

\* \* \*

Our next date, Miami—two concerts. An enterprising young press agent wrote as follows: "The father of Gene Howe is to be at the train to meet Miss Garden. You know it would be the finest publicity for Miss Garden to embrace him—I mean by that, kiss him. Tell her not to get the wrong man. He is past seventy, small, mild features and pleasant. Of course, Mr. Howe is not a party to this plan. It will just surprise him and he can't help himself being kissed." But—Mr. Howe did find out and stayed away—it was reported he said: "I'd like to meet Miss Garden—Gene is crazy about her—but it's a little late for me to meet Salome." They all have their moments, even tenors.

\* \* \*

While in Florida, a forwarded post card from a V. P. read this way: "Saw your Board of Directors in the MUSICAL COURIER.—What are you trying to do? Kid us?—You know, we've been kidded by experts."—Yes, I know, that's why I entered the competition.

\* \* \*

Orlando, the beautiful, was our last date, and a delightful stay at the Orange Court Hotel, through the splendid courtesy of manager Atkinson. Orlando has a fine new Auditorium, and will be great for concerts when they get a live Chamber of Commerce. The present one seems dead—but has not been buried.

\* \* \*

While in Miami, we tried to meet Al Capone but failed to do so. We thought we might want a few bumped off, before next season is over, and he might have proved a good contact.—What's that? Perhaps you're right.

CHARLES L. WAGNER.

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### Braun School Institution of High Standing

The Braun School of Music, Pottsville, Pa., which celebrated last November its twentieth anniversary, has attained a high standing among music education centers of the country. Although it is essentially a local school with branches in several adjacent towns, students are enrolled from Texas, Mississippi, Georgia, Iowa and Indiana, as well as a number from New York. The school was founded with the object of offering, in a smaller community, the music education advantages of large cities. That this object has been so fully realized is perhaps due in some measure to the fact that the school is a non-profit-making institution, kept alive through the determination of its founder, Robert Braun, and the loyalty of its teachers. Financial deficits are met by Mr. Braun.

The Braun School does not grant degrees. For students with professional ambitions two awards are possible: a teacher's certificate for those of sufficient vocal or instrumental talent, teaching ability and general music education; and an artist diploma, for pronounced concert ability and musical talent. Scholarships are available in all branches.

The present faculty includes: Arthur Edward Johnstone, composer and pianist, former executive editor of the Progressive Series and Dean of its college at St. Louis; Frederick E. Hahn, president-director of The Philadelphia Musical Academy; John Quine, baritone, former head of the voice department of the Ithaca Conservatory of Music, and exponent of Herbert Witherspoon; Carrie Lou Betz, pianist and specialist in piano pedagogy; Helen Foley, authorized instructor of Schlieder Creative Music; Esther Boxmeyer and Florence Stephens, exponents of class piano instruction with the Visuola; G. Francis Pyle, organist; Margaret Dunn, choral conductor and vocal coach; and Tom Doyle, Irish tenor. Guest-teachers who have served on the faculty include: N. Lindsay Norden, W. Warren Shaw, David Saperton, and Henry Ostromsky.

Robert Braun has for many years been a close friend of Leopold Godowsky and has specialized in the study of the latter's compositions and principles of teaching, which principles are embodied in the piano department of the Braun School. Among the artists and ensembles which have been brought to Pottsville by Mr. Braun are: the Philadelphia Orchestra, the Cleveland Orchestra, Leopold Godowsky, Zimbalist, Cortot, Schumann-Heink, the Ukrainian National Chorus, Samaroff, Kindler, Thaddeus Rich, Farrar, the Sistine Chapel Choir, Matzenauer, Enesco, the Flonzaley Quartet, the Denishawn Dancers, Louis Gravure, John Barclay, Godfrey Ludlow, Frank La Forge and his quartet, Muriel Kerr, and others.

**Yelly D'Aranyi Scores in Reading**  
READING, PA.—A capacity audience attended the season's fourth and last concert of the Reading Symphony Orchestra, Walter Pfeiffer, conductor. Yelly D'Aranyi, Hungarian violinist, was soloist. The program opened with Victor Herbert's American Fantasie as a Washington's Birthday feature. Miss D'Aranyi presented Bruch's G minor concerto, displaying fine musicianship and full-bodied tone. Her hearers were unanimous in their approval, and she was forced to take many curtain calls before the program could continue. Later in the afternoon Miss D'Aranyi was heard in pieces by Pergolesi-Fachini, Delibes-Gruenberg, Brahms-Joachim and Sarasate, with Russell Heilig at the piano. She evidenced her usual technical facility and interpretative skill, and was recalled many times, responding with two encores.

The orchestra then played Mossourgsky's A Night on the Bald Mountain and closed the program with Rimsky-Korsakoff's Easter Overture. Throughout this concert Mr. Pfeiffer demonstrated his usual power of spiritual control over the orchestra, as well as his mastery of tonal and dramatic effects. At the end of the program the men of the orchestra joined with the audience in giving Mr. Pfeiffer a rousing ovation. R. F. H.

### Koutzen Scores in Middle West

Boris Koutzen, Russian violinist and composer, has recently returned from a series of concerts in the Middle West. Throughout this tour Mr. Koutzen's art was the subject of enthusiastic press comment. Typical of these notices is one from the Minneapolis Journal. The critic proclaims Mr. Koutzen a fine artist in both the interpretative and creative fields. Legend (composed by Mr. Koutzen and played by him on the Minneapolis program) is spoken of as a softly tempered study in the Russian folk idiom; and, as an example of Mr. Koutzen's versatility as a composer, his Nocturne, a piece in modern style, is cited. The review ends with a word in praise of Mr. Koutzen's talents as an arranger.

The Minneapolis Tribune writes in like

vein. Boris Koutzen, says this paper, is a technician of brilliance, and his playing reveals "that fine flavor of mastery that only comes from the self-confidence of knowledge."

After making several appearances in Philadelphia, Baltimore and other eastern cities, Mr. Koutzen will leave this month for another Middle Western tour which will comprise fifteen concerts.

### Columbia University Sponsors Programs for Children

The good old custom of giving children an artistic education by forcible feeding has, in these enlightened times, been abandoned. Nowadays we administer the wholesome pill of culture with a plentiful sugar coating of entertainment, and behold the result—children cry for it. New York offers not a little of such candied learning to the younger generation, but nowhere is the sugar coating more tempting than in the well attended series of Saturday morning programs for children which is now in progress at the McMillin Theater, under the auspices of the Institute of Arts and Sciences, Columbia University.

Past Saturdays of this season have brought the Sue Hastings Marionettes, Dorothy Gordon, Frederick H. Koch, Stephanie Wall, Anne Majette Grant, the Remo Bufano Marionettes, the Tatterman Marionettes, John Mulholland and Al Baker in a program of magic, and several plays presented by the Clare Tree Major Players.

This last named group offered a dramatization of Louisa May Alcott's Little Women on February 21. A full house enjoyed the lively and faithful stage picture of the New England classic. Emphasis was consistently laid on the emotion most appealing to the childish conceptions and ideals of the young audience.

The remaining events in the series are: March 7 (today), Juliette Gautier in a program of Indian songs; March 14, Peter Rabbit at the Wishing Well, (the Sue Hastings Marionettes); and March 21, Robin Hood (the Clare Tree Major Players).

### George Liebling Dedicates Song to MacDowell's Memory

A new song by George Liebling, entitled Song Divine, is inscribed to the "Memory of the Great American Composer, Edward MacDowell." The words are by Elsie Long. Mrs. MacDowell, the widow of the famed composer, wrote the following letter to George Liebling from Peterborough, N. H., the home of the MacDowell Colony:

"Dear Mr. Liebling:  
"Your song has just reached me, and I am so anxious you should get these few words before the 18th, when you intended to have it sung at the MacDowell Club in Los Angeles on the birthday of my dear late husband. I have not had time to really do more than half realize what a lovely thing you did in memory of my husband, and tomorrow when I can get to a piano, I am sure I will hear new beauty in it. I have poorly expressed my appreciation, but be sure, it is all there."

"Most sincerely,  
Mrs. EDWARD MACDOSELL

### Ottawa Praises Hart House Quartet

John W. Bearder, music editor of the Ottawa Journal, commented recently on the Hart House Quartet's appearance there, the heading being: "Skilled Hart House Quartet Accorded Ovation at Ottawa." Continuing he said: "A string quartet composed of skilled players is one of the most satisfying ensembles one could ever wish to hear. When a quartet is of the calibre of the Hart House String Quartet, then one is assured of an experience of pure musical enjoyment. The program consisted of the Brahms C minor, Respighi (Quartetto Dorico) and Borodin's D major. At the close of the program, the artists were accorded an ovation by the enthusiastic audience who had thoroughly enjoyed the musical treat provided for them.

### Onegin Wins Ovation in Detroit

DETROIT, MICH.—Sigrid Onegin, contralto, was the soloist with the Detroit Symphony Orchestra, February 19. Victor Kolar conducted. The orchestral offerings included the overture to Acareon (Cherubini), Charpentier's Impressions of Italy, and a novelty, Charles Villier Stanford's Irish Rhapsody, based on folk tunes. This was a colorful array of music, received with warm applause. Mme. Onegin's share of the program comprised an aria from Semiramide (Rossini), two Mahler songs and Andromache's Lament from Bruch's Achilles. This last number was perhaps best suited to display the classic beauty and nobility of the contralto's art. The Rossini excerpt revealed the flexibility and fine timbre of her voice, and her singing throughout the program was such as to bring her an ovation. The program was repeated, February 20.

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**Ellen K. Mann Recognized as a Leading American Teacher of Singing**

A tribute to the growing international recognition of Ellen Kinsman Mann as one of America's foremost teachers of singing was heard in her Chicago studio last week in the conversation of a group of guests and students at a tea given in honor of Dr. Alfred Noelte, eminent German composer and critic.

Dr. Noelte was telling his listeners, who included some Mann pupils from Chicago, Denver, Salt Lake City and Canada, of the favorable impression Mrs. Mann's teaching made upon Michael Rauchisen, the noted coach of Berlin, and Baron von Frankenstein of the Munich Opera, during her seven-month trip abroad in the season of 1929-30.

"Yes," said Esther Curtis Ament, Chicago contralto, "I can understand that, for I was with Mrs. Mann when she went abroad in 1925, and all of us in her group of students were thrilled with the recognition she received in Italy from the leading musicians there. I had studied with several other teachers before I finally came to her and I've been with her steadily now for seven years."

"I quite agree with you, though my experience is the reverse of yours," chimed in Adeline Bullen. "I heard her pupils sing in Florence when she was in Italy last year and I immediately began my lessons for I had studied eight years in Europe and could find no teaching of that kind on the continent. I followed her to Berlin and now I'm in Chicago, just so I can continue my lessons with her."

The geographic spread of Mrs. Mann's influence from Berlin to the West Coast of the United States made the tribute to the Chicago artist as notable as it was spontaneous.

Dr. Noelte gave a short talk on Richard Strauss, telling in a most interesting way of his friendship with the great composer and of the latter's close-knit, methodical manner of work on his scores.

"His bold harmonic effects are not accidental to Strauss," said Dr. Noelte. "Everything is considered, many times for days and weeks, until the passage satisfies him. Such methods are the very opposite of the hyper-moderns who lack positive knowledge, and are content if a passage 'sounds bad' asking nothing more of themselves. They are not learned enough to express themselves in a bold manner. Strauss has accomplished enough to make a dozen men famous."

The program at the studio tea was given by the following professional pupils of Mrs. Mann, with Helen Leefelt at the piano; Helene Reinsch, Esther Curtis Ament, Edith Mansfield, Kathleen March Strain, Anita Foster and Doris Morand. A. K. C.

**Warford Studio Notes**

Michael Gitowsky, bass-baritone, who coached with Mr. Warford during the summer session, won an outstanding success at his Berlin recital and, later, with the Russian Opera Company at the Champs Elysées Theatre in Paris.

Wolfgang Schlubek, tenor, has returned from Berlin, and resumed his work at the Warford Studios. William Hain, tenor, sang a joint recital with Mme. Giannini at Hotel Plaza, New York, on January 13. Barry Devine, baritone, has been engaged for recitals in Hartford, Conn., Plainfield, N. J., and by the Chaminade Club of Staten Island.

Ralph Thorlinson, baritone, has been selected as soloist for the regular Sunday meetings of the Humanists at the Barbizon-Plaza. Stanwood Dobbins, tenor, and Edgar Laughlin, baritone, are in the production of the Little Theatre Opera Co., The Marriage of Figaro. The Fralor sisters (Doris and Alice), soprano and contralto, made a successful debut before the D.A.R. at Hotel Astor, New York.

All of these artists are from the Claude Warford Studios.

**Samoiloff in Los Angeles**

Lazar S. Samoiloff, voice teacher and coach of such celebrated stars as Claire Dux, Julia Claussen, Helen Stanley, Kurt Taucher, Minghetti, and more than one hundred young artists who made their first appearances from the Samoiloff studios, now resides in Los Angeles.

Letters with details of their successes, and thanks to him, are being received daily at his studios from Samoiloff students. Julie de Stuers, after studying with him four years, writes that her work with Samoiloff is showing results; she is recognized as one of the most talented concert and oratorio singers in Europe. George Houston, engaged by Metro-Goldwyn-Mayer, recently made a most successful appearance with the Los Angeles Philharmonic Orchestra.

Frank Baken, basso-cantante, after studying with Samoiloff only a year and a half, recently sang the role of Sparafucile (Rigoletto) with the Los Angeles Civic Opera Company; both public and press were enthusiastic in their praise of his singing. He

will sing at the Breakfast Club in Los Angeles, and at a reception given in honor of George Bledsoe. He recently made a successful appearance at the Arcady.

Lillian McNally, mezzo-soprano, was engaged to sing the role of Lola (Cavalleria Rusticana) with the Los Angeles Civic Opera Company, under the baton of Maestro Franchetti. Bianca Saroya, dramatic soprano, and Dimitri Onofrei, tenor, are touring the United States with success, singing operatic sketches in costume, especially arranged for them.

Jacqueline Rosial (Countess Helen de Suzannet), well known French mezzo-soprano, has completed successful appearances in Canada, Seattle, and Portland, where she appeared with the Russian Imperial Choir; while studying with Samoiloff, she sang with the Hollywood Symphony Orchestra, under the baton of Modest Altschuler, with success and has completed other engagements in Los Angeles and vicinity. She has returned to her home in Victoria, B. C., but will return to Los Angeles for further study with Mr. Samoiloff.

**Mischakoff String Quartet's Success in Chicago**

Prominent among Chicago's musical assets is the Mischakoff String Quartet, which has already established itself in an enviable position in the opinion of critics and audience alike.

Its leader, Mischa Mischakoff, joined the Chicago Symphony Orchestra this season as concertmaster, and has made a most favorable impression both as soloist and concertmaster. He came to Chicago in advance of the orchestra season expressly for the purpose of forming the string quartet which bears his name, and after a few months of intensive rehearsing the Mischakoff String Quartet appeared at a semi-private performance at the dinner in honor of Mrs. E. S. Coolidge by the Cliff Dwellers in Chicago. The success of this appearance before an audience of composers, performers and lovers of chamber music was immediate.

This was followed by a similar success at their first concert at Orchestra Hall on November 9, when the quartet established itself immediately as an organization of quality, whose playing of a Beethoven Quartet had breadth of conception with the changing moods brought out with sure understanding of the music and the feeling for the classic mode of expression, and whose ensemble was excellent, with notable rhythmic elasticity, according to Karleton Hackett, Chicago Evening Post critic. It can be said without over-statement, in the opinion of Glenn Dillard Gunn of the Herald and Examiner, that the technical aspects of their joint effort are clear and definite and that the discipline as to the execution of all expressive inflection is admirable and the interpretative intentions are scholarly.

The Mischakoff Quartet appeared at many private functions in and around Chicago and on March 8 and again on April 12, will appear in the Chicago Chamber Music Society series at Orchestra Hall.

**Emma Cannam Endorsed by Musical Clubs**

Emma Cannam, the distinguished soprano from Omaha, who recently gave several recitals in and around Chicago, has been endorsed by many clubs. On January 26, Nellie M. Nelson, program chairman of the Twentieth Century Club of Park Ridge, wrote Mrs. Cannam as follows:

"Dear Mme. Cannam:

"Perhaps the enclosed newspaper clipping will be of interest to you.

"I had so many nice comments about our meeting. You have been the first singer appearing before the Club this year to sing a group of German songs, so brought a new touch to our programs. Also, our eyes were delighted, as well as our ears being enchanted, when to your warm expressive voice you add a background of charm and graciousness, complemented by the touch of color and youth supplied by your lovely daughter.

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**Ralph Leopold Plays on Radio**

On Tuesday afternoon, February 10, Ralph Leopold played over WJZ, being heard in some of his Wagner transcriptions, including his own arrangement of Sunrise and Siegfried's Parting from Brunhilde from Die Götterdämmerung, also Song of the Rhinemaidens from the same opera. The first mentioned transcription is published by Carl Fischer.

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### Sandoval Highly Praised on Tour

Miguel Sandoval, who has been accompanying Gigli on his recent tour, met with more than passing comment from the same critics.

In Washington, the Evening Star critic on January 14 said: "Incidentally, Mr. Sandoval proved himself particularly sympathetic assistant. Bolstering up the tenor with rare good taste, he also played skilfully for the other young artist."

The Montreal Herald of the 20th stated: "Miguel Sandoval filled the difficult role of accompanist with success."

In Cleveland, Arthur Shepherd wrote: "The piano accompaniments of Miguel Sandoval were uncommonly excellent, giving evidence of a true and satisfying musicality." And in Columbus, O., he won favor from the critic of the Ohio State Journal on January 27: "Miguel Sandoval who, as accompanist for both artists, wove the background against which the voices were displayed, is to be admired for the flawless manner in which he effaces himself from the picture, and yet makes presence ever so necessary."

M. Sandoval, on the completion of his tour with Gigli, resumes coaching in his New York studios.



MIGUEL SANDOVAL  
as seen by P. A. Leyva

zation is also extremely valuable, the titles of the selections alone taking up a whole bound volume of 104 pages.

Two of the weekly broadcasts of the Romanielli orchestra are over the Columbia network, one on Friday night from the King Edward Hotel in Toronto, and the other on a commercial hour sponsored by the Rogers Majestic Corporation, Ltd.

### Klibansky Studio Activities

Louise Smith, who was soloist at the concert of the Arion Society, Brooklyn, in January, has been substituting as contralto on the radio hour of the Moonbeam Trio. Fanney Berge has been engaged as contralto soloist at the Beth Emmeth Temple, Brooklyn. Austin Mosher has been substituting at a Brooklyn Congregational Church, also at University Heights Church, New York. Lottie Howell began her tour on February 24 in Cincinnati.

Arthur Campbell is heard over Station WABC on Thursdays, and over Station WJZ in the evening. Jack Arthur started his broadcasts over Station WOR beginning February 10. Gisela Dower gave a successful recital on January 24, at the auditorium of the Educational Alliance, where her beautiful voice was heartily applauded.

All these singers are from the studio of Sergei Klibansky.

### MacKinnon to Broadcast

Lilias MacKinnon will broadcast a recital from London on Friday, March 20, playing works of Brahms, Rachmaninoff and Scriabin.

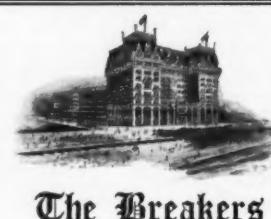


LUIGI ROMANELLI

his fame to the United States and England as well.

During the visit of the Prince of Wales and his brother, Prince George, Romanelli and his orchestra were chosen to furnish the music for the official banquet. The Prince of Wales expressed his gratitude in the form of an official communication to Romanelli, and the Prime Minister and President of the Council wrote to him as follows: "The Private Secretary is desired by the Prince of Wales to express to Mr. Romanelli and the members of his orchestra His Royal Highness' appreciation of the music they provided during the dinner and dance given by the Province of Ontario at the King Edward Hotel, Toronto, on August 6."

Romanelli plays a rare violin, said to be valued at \$25,000. The library of the organi-



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**Metropolitan Opera**

(Continued from page 5)

day. The principals were again Lily Pons as Rosina, Armand Tokatyan as the Count, Giuseppe de Luca as the Barber, Ezio Pinza as Basilio and Pompilio Malatesta as Bartolo. Others appearing were Henriette Wakefield, Alfredo Gandolfi and Giordano Patrignani. As in the two previous presentations, this lively opera was received with keen enjoyment and hearty applause. The whole cast was in holiday mood. Miss Pons acted and sang with spirit and vocal brilliance, and Messrs. Tokatyan and De Luca also scored. Vincenzo Bellezza, the conductor of the evening, made a short speech telling of the last operatic appearance of Dame Nellie Melba (at Covent Garden, June 8, 1926). Mr. Bellezza had conducted this performance, and he recalled several interesting incidents of the occasion.

PELLEAS ET MELISANDE, FEBRUARY 25

(See story on page 5)

DIE WALKÜRE, FEBRUARY 26 (MATINEE)

As the fourth performance in the Wagner Cycle, Die Walküre was given on Thursday afternoon. There was a very large audience, including a great number of standees, and the handclapping was mingled with cheers. This began after the first act and increased throughout the afternoon—evidence enough not only of the vitality of the Wagner operas, and the hold they have on the public, but of the excellence of the Metropolitan productions as well.

The cast included Melchior (Siegmund), Tannhäuser (Hunding), Böhnen (Wotan), Gertrude Kappel (Sieglinda), Elizabeth Ohlms (Bruennhilde), Karin Branzell (Fricka), and the eight Walküren: Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourkskaya, Marion Telva, Henrietta Wakefield, Grace Divine and Dorothea Flexer. Bodanzky conducted.

ROMEO ET JULIETTE, FEBRUARY 26

Queen Mario was called upon to sing Juliette in place of the indisposed Grace Moore on Thursday evening, easily acquitting herself with distinction. Gigli was a rich voiced Romeo and the rest of the cast familiar, with Mr. Hasselmans at the conductor's stand.

PETER IBETSON, FEBRUARY 27

Deems Taylor's Peter Ibbetson was given its third performance and for the third time was witnessed by a capacity audience. Edward Johnson again gave eloquent account of himself in the fervently dramatic title role. Lucrezia Bori, looking very charming and picturesque, sang and interpreted with rare skill, especially in the dream scenes, the character of Mary, Duchess of Towers. Lawrence Tibbett's portrayal of Colonel Ibbetson was a masterpiece, both histrionically and vocally, and the audience let him know it was in no uncertain terms. The role of Mrs. Dean was sung with fine artistry by Marion Telva, and Leon Rothier gave a convincing delineation of Major Duquesnois. Tullio Seranski conducted.

L'AFRICANA, FEBRUARY 28 (MATINEE)

L'Africana was repeated on Saturday afternoon, the performance being an excellent one under the baton of Tullio Serafin. Elisabeth Rethberg sang Selika with great wealth of tone. Histrionically she was equally impressive. Gigli, the Vasco da Gama, shared honors with Mme. Rethberg, being in perfect voice. O Paradiso brought him an ovation. Adamo Didur was Don Pedro; Queena Mario, Inez, and Giuseppe Danise, Nelusko.

DER FLIEGENDE HOLLANDER, FEBRUARY 28 (EVENING)

Der Fliegende Hollander was heard again with the familiar cast: Gertrude Kappel (Senta); Marion Telva (Mary); Friedrich Schorr (The Dutchman); Rudolph Laubenthal (Erik); Siegfried Tappolet (Daland) and Hans Clemens (A Steersman), with Artur Bodanzky at the conductor's stand.

SUNAY NIGHT CONCERT

Lily Pons made her first appearance at the Sunday Night Concerts on March 1, creating a veritable furore again. With Mario Basiola she sang the duet Figlia-Mio Padre; the trio, Signor ne Principe, with Armand Tokatyan and Philine Falco and then the Caro Nome, all from Rigoletto. After the last the audience showered her with applause that kept her bowing several minutes. Later in the program she was heard in the duet between Rosina and Figaro, Dunque io son, from The Barber of Seville, with Mr. Basiola as Figaro. The Bell Song from Lakmé was also among her offerings. Miss Pons, in excellent voice, easily swayed her listeners with her technical agility and lovely voice quality.

Nina Morgana, Alfio Tedesco, Ezio Pinza and Mario Basiola were heard in excerpts from L'Elisir d'Amore, in which Miss Morgana's voice rang out in all its loveliness and purity. Leonora Corona, Julia Clausen, Edward Ransome (making his initial appearance of the season) and Alfredo Gandolfi sang the final scene from Il Trovatore, and Nanette Guilford and Armand Tokatyan sang parts of Manon.

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**Frederic Baer**, on his current concert tour, will sing in Greenville, Ind., Uniontown and Butler, Pa., also Fairmont, W. Va. He will be heard in Paterson, N. J., and in New York under the auspices of the Women's Section of the Beethoven Maennerchor.

**Frances Baker**, of Boston, wishes it known that she is a pupil of Stephen Townsend, and has recently sung successfully over Boston Station WEEI. When a resident in New York she studied with Ralfe Leech Sterner.

**Samuel A. Baldwin**, organist of City College, New York, gave a Wagner program on February 25, and will give another on Wagner, March 8. Two Bach programs follow on March 18-22 and a large variety of music is scheduled for the remainder of the current month, including works by the Americans, Arthur Foote and Gordon Balch Nevin.

**Carolyn Beebe** presented some of her piano pupils in a studio recital in New York, February 18. Edward O'Brien, tenor, will sing Josephine Forsythe's musical setting of the Lord's Prayer at the final concert of the New York Chamber Music Society, March 8.

The Braun School of Music recently presented a concert before members of the New Evangelical Church of Wiconisco (Pa.) and their friends. Those appearing on the program were: Freda Schatzlein, soprano; Leone Lewis, pianist; Thelma Hock, reader; Walter Morris, violinist, and G. Francis Pyle, accompanist.

**Nelson Eddy**, baritone, recently made his Baltimore recital debut. Mr. Eddy scored an instantaneous success with both audience and critics, receiving the cordial applause of the former and the printed commendation of the latter.

**Epsilon Chapter of Sigma Alpha Iota**, national music fraternity for women, recently presented the members in a musicale in the Little Theater of the Ithaca Conservatory, Ithaca, N. Y. The program included a piano duet, trio music for piano, violin and cello, numbers by a double quartet, and violin, piano and vocal solos. Those appearing on the program were Winona Lombard, Edith Hendricks, Irma Boyer, Charlotte Andrews, Dorothy Wood, Virginia May, Helen Hoffman, Ruth White, Mary Jane MacPhail, Bernice Wells, Kathryn Stickle, Martha Shannon, Lois Leamon, Ora Hedgepeth and Pauline Craig, all of whom are students at the Ithaca Conservatory and Affiliated Schools.

**Robert Goldsand**, before he returns to Europe, has been engaged for Bridgeport, Conn., where the sensational Viennese pianist will play on March 12 upon his return to New York from a southern tour.

**Sascha Gorodnitzki**, pianist, played in Washington, D. C., February 12, for the Annual Breakfast of the Congressional Club, given in honor of Mrs. Herbert Hoover. Mr. Gorodnitzki is a protege of the Schubert Memorial, and recently met with much success at the Schubert Memorial concert, when he played as soloist with the New York Philharmonic-Symphony Society. He subsequently scored again at his own recital, February 1, in Carnegie Hall, New York.

**The Hart House String Quartet**, which has just completed a three weeks' tour of the principal cities in Ontario, Canada, will give a Mozart and Beethoven program in Toronto, prior to leaving for a coast-to-coast tour, which will occupy them until the first of May.

**Arthur Edward Johnstone**, dean of the Braun School of Music, has been appointed judge of the Composers' Club of San Antonio, Tex. Mr. Johnstone is well known throughout the country as the composer of

songs which are used extensively in the public schools, and also as the author of piano teaching pieces. He was executive editor of the Art Publication Society prior to his engagement as dean of the Braun School.

**Labor Temple School**, New York, announces a series of five chamber music concerts on Friday evenings, with Stanley Day, organist, appearing. These concerts are designed to meet the workingmen's needs and purse, giving recreation, entertainment and higher culture.

The **Malkin Brothers Trio** gave a chamber music concert in Jordan Hall, Boston, February 27, which was highly praised by the local press.

**Laurie Merrill** continues on her successful way as poet, Contemporary Vision and Harper's Bazaar being the latest to accept her works. A noted western conductor wrote that he wanted to set some of her poems to music, notably The Eagle; and Mrs. Ottaway, president of the National Federation of Women's Clubs, wrote saying she hoped Miss Merrill would attend the San Francisco meeting this coming June, and present her poems. An engagement in Scarsdale was recently filled.

The **Music-Drama-Dance Club**, Julia Sergeant Chase Decker, founder-president, gave a musicale at Hotel McAlpin, New York, February 21. Helen Olmsted, soprano, Clark Swartfiguer, bass and Eleanor Pritz, pianist, appeared as soloists, winning honors through their excellent performances. A quartet of violinists played twice, Carolyn Lowe furnished accompaniments for the singers, and Helen De W. Jacobs accompanied violin solos.

The **National Association of Organists**, New York chapter, was entertained February 23, with a combined organ recital by David McK. Williams, organist, at St. Bartholomew's Church, followed by motion pictures taken by Ernest N. Skinner in California last year. A Church Music Conference is planned for March 16.

The **New York Sinfonietta**, Quinto Maganini, conductor, recently offered an interesting program at the Roerich Museum, New York. The feature of the evening was a first performance of Robert Russell Bennett's A Charleston Rhapsody, the composer conducting. Other numbers were Telemann's Dinner Music in 1733, De Pres' Ave Maria, Strauss's Tales From the Vienna Woods and pieces by Borodin, Sibelius, Hindemith, Poulen and Goossens.

**Marguerite Potter** is giving her informal talks on The Vocal Problem on alternate Sunday afternoons, in her Steinway Hall Studios. She began March 1, and will continue March 15 and March 29. These are illustrated with songs sung by her pupils. Anyone is welcome.

**Hugh Porter**, with an augmented choir, announces a series of special Lenten Musical Services, at the Second Presbyterian Church, New York, on Sunday afternoons in March, and the final April 3, Good Friday Evening Service. Solos for singers and organ, choruses, etc., make up seven interesting programs.

**Oliver Stewart**, tenor, appeared in solos at the Century Theater Club, New York, January 23, and at the Woman's Club of Maplewood, N. J., February 15. With Ruby Gerard (Mrs. Stewart), both appeared February 16 before the Jersey City Woman's Club.

**Henri Temianka**, violinist, has made an extensive concert tour through Holland under the management of Dr. G. De Koos. In Amsterdam the artist was soloist with the Concertgebouw Orchestra and in Paris he appeared with the Orchestre Symphonique.

nique. Mr. Temianka was enthusiastically received at these concerts, as well as at all of his other appearances.

**Nevada Van der Veer** will appear again this season, May 8, as soloist at the Harrisburg, Pa., Mozart Festival, singing Parker's Hora Novissima on the evening program, and a group of songs in the afternoon.

### La Forge Directs Lester Ensemble Concert

Frank La Forge, composer, coach and accompanist, directed a concert on February 23, in Witherspoon Hall, Philadelphia, under the auspices of the Lester Ensemble. The participants, all from the La Forge-Berumen Studios, were: Mary Lawrence, soprano; Hazel Arth, contralto; Robert Simmons, tenor; Harrington van Hoesen, baritone; and Harold Dart, pianist. Mr. La Forge was at the piano for the vocalists. The



Apeda photo  
FRANK LA FORGE

concert was heard by an audience which completely filled the hall. The applause was consistently cordial, and encores were demanded from each young artist.

Mr. van Hoesen opened the program with numbers by Brahms, Strauss and Handel, and, later, songs by Loewe and Messager, as well as To a Messenger and Hills, both by La Forge. The baritone revealed a voice of fine quality, skilfully handled. Miss Lawrence sang Ah, fors e lui from Traviata with fine effect. She is only eighteen and shows much promise. Later, she joined with Mr. van Hoesen in duets admirably sung. Mr. Simmons offered Die Nacht and Morgen of Strauss and Schumann, Scarlatti and Sibelius songs. He has a clear, well controlled tenor voice, and good style. Miss Arth, who won first place in the last Atwater Kent National Radio Contest, displayed her rich contralto tones in La Forge's Far Away and music by Dunn, Bemberg and others. Mr. Dart played Debussy's Cathedrale Engloutie; a well written and melodious composition of his own, A la Menuet; and a Liszt Hungarian Rhapsody, all performed with technical and interpretative skill.

Mr. La Forge again demonstrated his remarkable ability as an accompanist, sustaining the voices at every point, but at no time interfering with the musical individuality of the singers.

### Florida F. of M. C. to Present Local Composers

The Florida Federation of Music Clubs will present Florida composers at the State Convention in Miami, March 25, in the Columbus Hotel. A banquet for composers and their performers will take place follow-

ing the composers' program. A silver loving cup will be presented to the winner of the contest at the banquet.

Music must be in march rhythm and not more than twenty measures, not including preludes and interludes. Words must be appropriate to the Florida Federation of Music Clubs and consist of two stanzas. Manuscripts must be mailed to Grace Murray, chairman of composers, before March 10.

### Praise for Tomford Harris

Tomford Harris, pianist, continues to win superlatives from the press wherever he appears in recital. A large batch of clippings has just been received from his representative, and the tributes are all so fine that they are worthy of reproduction in their entirety. Space exigencies, however, prevent this, but the following salient paragraphs will suffice to tell the story of his success in no uncertain terms.

"Mr. Harris was acclaimed by a large and enthusiastic audience," wrote the reporter for the Daily Journal following a recent appearance in Jacksonville, Ill. He then continued his review in part as follows: "Not only does Mr. Harris understand his instrument, but he also knows how to make the listener enjoy whatever he cares to project. His interpretations are singularly fresh, showing keen intellect balanced with just the right amount of emotion. It is our sincere hope that Mr. Harris will return to us soon." That Mr. Harris also gave a long-to-be-remembered recital in Tiffin, Ohio, will be evident from a perusal of the following excerpt from the Tiffin Tribune: "A magnificent technical command of his instrument was in evidence from the first number, which was the Toccata and Fugue in D minor (Bach) and was sustained throughout the exacting program. . . . The Chopin group showed that the artist, while in thorough sympathy with the more liberal tendencies of these later days, can also do full justice to the poesy of another period. . . . A veritable feast of highly seasoned offerings came in the modern group."

The following self-explanatory encomium is culled from the Flint (Mich.) Daily Journal: "Tomford Harris, pianist, who was presented by the Flint St. Cecilia Society, astonished his audience with the degree of virtuosity he displayed. Mr. Harris is a young American. Somehow it seemed strange to hear such music coming from the hands of anyone but a Russian or a Frenchman. But there it was. Mr. Harris possesses a degree of brilliance which is challenging and commands profound respect. The St. Cecilia Society is to be congratulated on having brought this excellent artist to Flint. It seems plain that Mr. Harris will travel a long way in the musical world, for he has the soul of an artist and the equipment of a giant."

From Virginia, Minn., comes this tribute, via the Daily Enterprise: "Tomford Harris disclosed a sincere musicianship, unique brilliance and clear individuality in his playing which made every number a jewel of finest cut." According to the Daily Herald of Oskaloosa, Iowa, "Sparkling, fiery interpretations resulting from an exquisite rhythmic sense and an individual technic placed Tomford Harris, who appeared at the second Penn artists' course recital, as one of the outstanding pianists to have ever visited Oskaloosa."

Other cities in which Mr. Harris has scored success in recital recently are Dubuque, Iowa; Defiance, Ohio; Brainerd, St. Peter and Virginia, Minn.; Dickinson, N. Dak., and Vermillion, S. Dak.

### Lester Ensemble Announcement

The Lester Ensemble will present Josef Wissow in a piano recital before the Parents and Teachers Association of Sharon Hill, Pa., on March 9.



## Lily Pons

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## "Passing Fad" Is Baseless Charge Against the Piano Class Movement

"The piano class movement is a passing fad of which I do not approve." With these words the director of a southern college attacked group piano instruction at the recent conference of the Kentucky Music Teachers' Association.

Fortunately, Ella H. Mason, piano class specialist of the National Bureau for the Advancement of Music, was on hand at the conference and immediately following the spokesman of the derogatory opinion, took the platform and launched into a refutation of the charge that the piano class movement is a "passing fad."

In doing this, she explained that piano classes are not a new thing, since they were introduced into some public schools more than twenty years ago. She cited figures showing their steady growth and explained that the development had been especially rapid in the past few years, due to a particular concentration of public attention upon it. This was illustrated by the Bureau's statistics, which show an increase from May, 1929, to May, 1930, of 1,121 persons reporting classes in operation. In the same year, added Miss Mason, the number of requests for piano class information received by the Bureau had grown from 6,226 to 11,863, while the number of cities reporting classes in operation had advanced from 489 to 873.

Moreover, she pointed out the greater advantages of group teaching, namely, that it brings about a democracy in piano education, since the fee is nominal as to bring it within the reach of every child. Another outstanding advantage is the fact that children enjoy working together, and that the piano class attracts a larger number of pupils than are likely to become interested in individual lessons. Miss Mason brought out that this is especially true of boys' classes, and gave incidents drawn from her nine years of teaching in the public schools of Rochester, N. Y.

Not only do more children study in classes, but also the progress is accelerated, due to the friendly rivalry and competition which exists in a well-conducted class. Besides, the constant opportunity to play before others relieves the child of any feeling of self-consciousness when asked to play, and enables him to study in a rational and enjoyable fashion.

Following this, Miss Mason showed what has been done in different cities, such as Cleveland, where five years ago piano classes were offered in three of the city's schools with an entire enrollment of forty pupils, whereas, through a steady growth the figures now total 1,040 pupils, and the instruction is given in all of the school buildings. She told the audience that Chicago last year had 12,000 children in the public school classes, and at the end of the year 3,600 children left the school classes in order to continue their instruction with private teachers. Thus Miss Mason showed that public schools and private teachers could work together to stimulate a greater interest in piano playing.

In commenting upon her trip, Miss Mason said, "It is especially fortunate that the National Bureau was represented at the meeting, as it would have been unwise to have the teachers from all over the state receive only a negative appraisal of group instruction. As it turned out, the disparaging remarks about group instruction offered a challenge and increased the general interest in the subject. I feel that most of the audience agreed with me that piano class work is well worth a careful investigation and that it offers genuine advantages to the modern teacher."

During her stay in Louisville, Helen Boswell, director of public school music, took Miss Mason to four schools where she saw work of different types.

"In one grade school," said Miss Mason, "I saw little children, seven and eight years of age, playing their pieces in duet form at the piano, and making up their own little tunes for the words 'Hear the Bell Go Ding Dong, Ding Dong.'

"In a shabby basement room (apparently the only available space in a Girls' High School) was a most serious group of six students playing chords with arm weight, listening carefully for tone quality and bringing out a lovely melody in a Romance by LaForge.

"One piano class was being held in a room which had been vacated by sending the fourth grade into the hall to conduct a reading lesson.

"In all of these schools I was delighted to find a remarkable spirit of cooperation on the part of the school principal and the grade teachers. The principal seemed so proud of the Music Department and the advantages which were being offered to their children.

"Most of these lessons are offered for a period of two years and are given free of charge by the music teachers in the building. In those few cases where no music teacher is in charge a private teacher from outside the school has been brought in, and the children pay 25 cents apiece for their lessons.

"I look forward to the time when such classes may be in operation in all of the cities and towns, so that children all over the country may have the opportunity of studying in such an interesting fashion," says Miss Mason.

### Rosa Low Heard

Rosa Low sang on Sunday evening, February 15, at the Young Women's Hebrew Association.

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**Before the N.Y. Public**

(Continued from page 17)

age of eight, in Pittsburgh, his home city, where he is a pupil of Max Shapiro.

The Sunday evening offerings were, Handel's sonata in D, concerto in D minor (Vieuxtemps), Bach's unaccompanied sonata in G minor, and shorter numbers by Dohnanyi, Bloch and Paganini-Auer. To review the playing of one of our many violinistic prodigies is no simple task. To over-emphasize the youth of the performer is to give the impression that allowances must be made on that account. To judge these children on the same footing with mature artists is obviously unfair. However, in the case of young Larner, it may be said that he is, at the present time, a violinist well able to stand on his own merits, technical and interpretative, and reveals in his playing great promise for the developing and maturing of his talent. His tone is big and well controlled and he is endowed with a wealth of imaginative concept. Emanuel Bay was the musically accompanist.

**Philharmonic-Symphony**

At the Metropolitan Opera House on the afternoon of March 1, Toscanini conducted the Philharmonic-Symphony in the overture to Weber's Oberon and Schumann's D minor symphony, both repetitions from earlier in the week, and closed the program with Dvorak's symphony from the New World.

In the Dvorak work, Toscanini fairly thrilled his hearers with his vivid interpretation, displaying new color one little suspected and making the whole a magnificent, powerful piece which left all spellbound at its close. The scherzo was most impressive, and the allegro offered new delights under Toscanini's baton. Needless to add, the audience was large and most enthusiastic.

**John Crouch to Play at MacDowell Club**

John Crouch, artist-pupil of Edwin Hughes, will give a recital at the MacDowell Club tomorrow afternoon, March 8. The pianist will play Schumann's sonata in G minor, a group of Chopin pieces, two numbers by Debussy and two by Ravel. Mr.

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Crouch made his New York debut in Town Hall in 1929, and after that toured Europe, playing in Germany, France, Austria, Holland and England.

**Melody and the Lyric****A REVIEW**

A book with this title has just been published by J. M. Dent & Sons, London and Toronto (E. P. Dutton & Co., New York). It is apparently an attempt to prove that words and music were much better suited to each other in early days than they are now. However, it is much more than that. It is, in fact, a very valuable and important anthology of song, which its author, John Murray Gibbon, presents without much argument.

The full title of the work is: Melody and the Lyric from Chaucer to the Cavaliers. There are two hundred illustrations, all of them being the words and music of songs. In an introduction Mr. Gibbon seems to indicate that the modern plan of "popular" composers, who first write their tune and subsequently employ a "lyric" writer to provide the poem, is neither new nor artistic. He says: "Music was an art to which poetry was a willing handmaid. The foremost Tudor and Stuart poets were willing to write verses for a ditty and make no complaint if their names were not published with the music."

At the present time such a practice would surely be condemned by all serious musicians as highly inartistic, but Mr. Gibbon makes it clear that poets in the olden days were inspired to their best efforts by familiar melodies. To the musician this will be a matter of small interest. Of very great interest, however, is this splendid collection of old and completely forgotten tunes. No musician will get the book in his hands without finding the greatest delight in these curious, almost incredible, melodies, to say nothing of the poems. Here is one of them:

I cannot eat but little meat,  
My stomach is not good;  
But sure I think that I can drink  
With him that wears a hood.  
  
Though I go bare, take ye no care,  
I nothing am a cold;  
I stuff my skin so full within  
Of jolly good ale and old.  
  
Back and side go bare, go bare,  
Both foot and hand go cold;  
But belly, God send thee good ale enough,  
Whether it be new or old.  
  
I love no roast but a nut-brown toast,  
And a crab laid in the fire;  
A little bread shall do me stead,  
Much bread I not desire.  
  
No frost nor snow, no wind, I trow,  
Can hurt me if I would,  
I am so wrap and thoroughly lapt  
Of jolly good ale and old.

**Paderewski to Appear at Ann Arbor Festival**

Dr. Charles A. Sink, president of the University of Michigan School of Music, announces that Paderewski will be one of the soloists at the May Festival in Ann Arbor. The distinguished Polish pianist has been a favorite with Ann Arbor audiences since his initial appearance there, which was during his first American tour in 1893. At this year's May Festival, Paderewski will appear at the Friday evening concert, playing solo numbers as well as a concerto with orchestra, Frederick Stock conducting.

The festival dates are May 13, 14, 15 and 16, with a concert each evening and afternoon performances on Friday and Saturday, making six concerts in all. Earl V. Moore, musical director, will lead the University Choral Union and the Chicago Symphony Orchestra in two choral works, the St. Francis of Assisi by Pierne on Thursday evening and Boris Godounoff on Saturday evening, while Juva Higbee will wield the baton over the Children's Festival Chorus which this year will offer an interesting work by Harvey Gaul, entitled Old Johnny Appleseed. The Chicago Symphony Orchestra, under Frederick Stock, will as usual participate during festival week, and Palmer Christian will preside at the organ. As already announced, Lily Pons will also appear as soloist at this festival.

**Metropolitan Opera Choral School's First Concert**

The Metropolitan Opera Choral School, under the direction of Edoardo Petri, will give its first public concert on the afternoon of March 15 at the Casa Italiana, Columbia College, under the auspices of the Dante Alighieri Society.

**Maltese Studio Activities**

Emily Fassnacht, daughter of Adolf Fassnacht, noted Passion Play member and the possessor of a beautiful lyric-dramatic voice, was called to Providence, R. I., by her father to sing in the performances of

the Passion Play which are now being given in that city. Miss Fassnacht was supposed to sing three selections, but she was so enthusiastically received that she had to sing nine numbers.

Miss Fassnacht has been studying with Pompilio Malatesta for about a year and a half.

**Caroline Beeson Fry Studio Notes**

An unusually interesting Students' Repertoire Class was held recently at the White Plains Studio of Caroline Beeson Fry. Preceding the main part of the program, which was devoted to the study of Bach and Richard Strauss, Francis Baker, of Briarcliff, sang several numbers by R. Vaughan Williams. Mrs. Fry then spoke briefly on the personalities and music of Bach and Strauss, contrasting the polyphonic and formal style of Bach with the symphonic, freer method of Strauss, who is still composing and conducting in Germany at the age of sixty-six. Vocal numbers by Bach were sung by Katherine Hudson, Mrs. Frederick Barnes, Hilda MacDonald, and Mrs. Guernsey Jewett, and the double concerto for two violins and piano was played by Louise Fry and Ruth Hazen, violinists, and Gail Hazen, pianist. Songs of Richard Strauss were interpreted by Leo Hunnewell, Mrs. R. E. Dougherty, Mrs. Jewett, Earle Core, William Mercer and Marie Salabert. The program was followed by animated discussion.

The second Students' Repertoire Class was devoted to the study of Mozart and Brahms. Mrs. Fry discussed the life and music of Mozart, which was illustrated by arias and duets from Figaro and the song, Alleluia. Hillman Hunnewell then gave a comprehensive paper on the life and music of Brahms and also sang several songs by the same composer. Other Brahms interpreters were Norman Gerhard, Mildred Payne, Leonice Hunnewell, Mildred Payne, Katherine Hudson and Earle Core. Miss Hunnewell was the accompanist.

**Bach Work on WEAF**

The National Oratorio Society, Reinhard Werrenrath, conductor, broadcast, March 1, for their regular Sunday program over Station WEAF, the first part of Bach's St. Matthew Passion. The soloists were: Gladys Britton, soprano; Alma Kitchel, contralto; Robert Harper, tenor; Edward Walther, baritone; and Frank Croxton, bass. The music was presented in masterly fashion. Mr. Werrenrath was at his best, and both chorus and soloists responded meticulously to his demands. The ensemble revealed a full-bodied and plastic tone, admirably balanced and with clearly marked contrapuntal shadings. The solo parts were of equal excellence.

This oratorio will be completed next Sunday (March 8), at the usual hour—1 to 2 p.m.

**Lillian Wechs Studio Notes**

Artist-pupils from the New York and Newark studios of Lillian Wechs are filling engagements of various kinds. Celia Levin, lyric soprano, gave a program of songs, in English, at the charity dinner of the Ida Strauss Foundation in Newark during the week of February 15.

Anna Manhoff, coloratura soprano, continues her engagement as soloist of the Golden Link Chapter of the Masonic Lodge.

Harold Glass, baritone, is giving a series of recitals fortnightly from station WAAT. Mr. Glass recently received much praise for his dramatic portrayal in one of the plays given at the Community Centre, Jersey City, and also commendation for the carrying power and clear diction of his fine voice.

**Corona For West Hartford Again**

Leonora Corona, Metropolitan soprano, will appear again in concert at West Hartford, Conn., April 28, with the Oratorio Society in Berlioz's Damnation of Faust. She gave a joint recital there recently with Alexander Kipnis, basso.

**Ellery Allen in Demand**

Ellery Allen had a successful appearance recently at the Hartford, Conn., Women's Club. She will sing in Providence, R. I., in April, and will also fulfill ten dates in the

public schools of New Rochelle for the children.

**Trianti and Cortot Under de Koos Management**

The Concertdirectie Dr. G. de Koos, of Amsterdam, is managing a very successful tour of the Greek mezzo-soprano, Alexandria Trianti, through Holland, Germany, Switzerland and Austria. Under the same management, Alfred Cortot recently gave recitals at The Hague and Amsterdam to sold-out houses.

**Institute Artists Recitals**

Among the interesting Artist Recitals scheduled for this season at the Institute of Musical Art of the Juilliard School of Music was one announced to be given by a trio on February 28. The trio consisted of Lonny Epstein, piano, Hugo Kortschak, violin, and Emmeran Stoeber, cello. This was the fourth recital of the artists' series.

**Polacco Returning**

Information comes to the MUSICAL COURIER that Giorgio Polacco is on his way back to America with his daughter. It is rumored that the conductor will be reengaged by the Chicago Civic Opera Company. It is also said that there will soon be a reconciliation between Polacco and Edith Mason.

**Martha Baird Broadcasts Today**

Martha Baird, pianist, will broadcast today (March 7) over Station WEAF, from 11:30 to 12 noon, for the NBC Keys to Happiness Hour. Miss Baird will speak on Self-Expression in Music preceding a group of Brahms and Chopin numbers.

**Ted Shawn Sails**

Ted Shawn sailed on March 4 on the S.S. Europe to fulfill engagements in Germany.

**Obituary****JACOB SANDLER**

It has just been learned that Jacob Koppel Sandler, composer of the famous *Eili, Eili*, a Hebrew lament, died in comparative obscurity in Brooklyn, New York City, on February 23, at the age of seventy-four. At the time the composer wrote the song he was choirmaster of the Windsor Theater in the Bowery. Although hundreds of thousands of copies of the song had been sold all over the world, the deceased realized very little profit from its success, because of the fact that he had neglected to copyright it until twenty-five years after he wrote it.

Mr. Sandler is survived by a widow, Rebecca, and six children, three daughters and three sons.

**AMALIA LORA**

Amalia Lora, mother of Antonio Lora, composer-pianist, passed away on February 22 after several months' illness. Mrs. Lora is survived by five other children, Alfred, Arthur, Mrs. A. Bonollo, Mrs. M. Dal Lago and Mrs. J. Artuso.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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## EXPRESSIONS

### *What Is in Store for the Piano Business?—Some of the Factors which Are Hindering the Advance of the Industry—The School Music... Movement and What It Means to the Future Prosperity of Piano Men—Better Times Ahead.*

One of the best posted piano salesmen the writer has met in many a day made a very significant remark recently that calls attention to the prevailing habit of piano dealers of quoting low prices. Said this piano salesman: "During the past week I have kept a memorandum of the number of people to whom I have talked piano. Eighteen people who came into the store expressed surprise at the prices I quoted; they thought that pianos could be bought for about half the prices I quoted."

This gives an indication of the damage that is being done to the piano in the idea that quoting low prices in advertising will bring people into the warehouses. There also is a misbegotten idea that the salesman can overcome this misleading advertising and "pull the prospect up to a selling price."

We all know that it costs more to build a piano at the present time than it did fifteen or twenty years ago, and consequently the prices in the selling of pianos have also advanced. During the peak years the advertising of the piano dealer generally was along the same lines. The cheap makes of pianos were utilized as "baits," and if the prospects could not afford to pay the price for a piano of quality, then the cheap pianos were unloaded, and generally unloaded to people who could not afford pianos.

At the present time the cheap piano does not prevail. The manufacturers who believed in large productions and carried this out to the extreme, are now not in existence.

#### Mass Production a Failure

Let any one who is familiar with the piano industry look over the field and point out the number of manufacturers that believed in mass production, and it will be found that all of them have practically passed out of the industry. The idea that it reduces the cost of manufacturing has not proven out in the piano business. In order to maintain a large production the piano manufacturers were forced from time to time to cut prices, and it is well known that many of these mass producers quoted prices far below the cost of production.

All this is past history. It is to be hoped that it will not again prevail in the trade as the piano "comes back," for come back it will. Daily the piano is growing stronger, but along lines that are entirely different from during the days of the production of thousands of cheap pianos with no tone.

The radio has done a wonderful work in this direction. The ears of the people are becoming attuned to good tone, and a cheap piano with no tone is not appealing to even those who formerly purchased those makes of pianos. Many people in the past have purchased cheap pianos at high prices on the belief that they were "just as good," with the usual arguments so well known to the piano trade.

Piano dealers should realize, and also manufacturers, that the constant quoting of price far below the value of the products of today is detrimental to piano selling. Those people who believe that they can walk into a piano store and buy a piano for the even figure are hard to "pull up." All salesmen will concede this. There was a time when such methods could add to the volume of sales of the dealer, but here again comes in that great detriment to the increasing of volume of business beyond the capabilities of the dealer to carry out.

It is all well enough to want to do a big business, but it is bad practice to build that volume of business up on profit losing sales. The piano salesman referred to did not make a sale to any one of the eighteen prospects that he talked piano to, and he was unable to bring them to the price of his own make of piano, one of the best in the industry. Consequently there was a waste of time, and time is money, in the waiting on them and the feeling that the advertising of low prices by others was not doing good in the way of creating or building up to good business.

#### The Outlook

Piano sales are not as brisk or as active as in days gone by, but the high grade, old name pianos are holding their own. While the industry has become restricted to a few manufacturers, there is a good outlook for the future. There is being brought about an understanding that the music demand, and by music demand is meant by those who love music and want music in the home that they can make themselves, is growing as the teaching methods employed at the present time make manifest the fact that the piano is not a hard instrument to learn to play, and, in fact, is one of the easiest of musical instruments to play, for the learning to "play a tune" is the start towards acquiring a better knowledge of the keyboard. While the percentage of those who will continue and be able to play the piano well is low, there will be thousands who will play it for the melodies that they will produce, even though the pieces played are of the popular type.

The thousands of children that are being taught and will be taught over the radio, if plans mature that are now being in process of putting into practice, will create for the future piano sales that will come in to the dealers who go after them, but always it must be remembered that the pianos offered must be of good tone or they will not be successful.

Along with the eliminating of the cheap piano manufacturers and the bringing the product of the instrument to a few, there naturally will follow the elimination of many dealers, and while the production of pianos is not expected to come to the peak years of the past, there will be given good sales to

those who know the piano business and sell along lines that are on a basis of "treating the customer right." Such methods will enable the piano dealer to build to a fine business, one that will be a pleasure instead of a labor.

Just how many piano dealers will remain in the business in the towns of 10,000 and 20,000 population is hard to estimate. The houses in the larger cities will probably cover the smaller towns, and, where formerly in the smaller centers there were five dealers, there probably will be one or two.

All these considerations must be taken in mind by the piano dealers, and they should pay strict and close attention to the results of their advertising and refrain from the unholy prices quoted in big black type in the daily newspapers.

This is a critical period in piano history. The pessimists are rapidly declining, and those who are optimists and base their optimism on actual results through the turning back the pages of piano selling and going into the old methods of cultivating prospects will be the ones to get the business.

There is a fine business to be obtained, but it will require close and intensive study; the dealer must be musical, the salesman must know something about music, for the radio is cultivating the people and will detect the "fake" salesman who makes great pretensions as regards music. The radio is doing a great work in music. Just how to apply that work should be the study of the dealer in his own territory. The dealers in the smaller centers must cultivate the territory surrounding the town, must reach out and go after "piano sales," and not wait for the people to hunt them up—they never come.

#### 1,000,000 Piano Students

It will be encouraging to those piano men who study the future of the piano business to read the following paragraph from the latest catalogue of the Gulbransen Company, which says:

"Today, the piano is assuming a greater importance in home life and education than ever before because over 1,000,000 children in the Public Schools of the United States are taking group and class piano instruction, and this large number is in addition to those children who are being taught piano-playing in other schools, musical colleges, and by private teachers."

It is work of this kind that is laying the foundation for the future of the piano. There are few who realize the efforts that are being made to give instruction to children and adults on the piano. The children start and the parents, taking the little ones to the piano, become interested and take the lessons themselves. Only the future will give the results of these efforts to piano playing education.

It is not to be expected that all those who start in will learn to play the piano through these educational movements, but there is a certain percentage that will bring a desire to awaken the silent pianos and create a desire on the part of those who have no pianos in their homes to procure them. It may be over-optimistic on the part of the writer, but he firmly believes that the piano is coming back and coming back to stay. It may meet with the usual "dips" that Colonel Conway formerly talked about, but that is to be expected on the commercial side of the piano, but never will there be "dips" to the love for music.

WILLIAM GEPPERT.

# STEINWAY

*The Instrument of the Immortals*

New York

Hamburg

London

*Choose your piano as  
the artists do. Today's  
great ones prefer the  
BALDWIN*

**Baldwin**  **Pianos**  
CHOOSE YOUR PIANO AS THE ARTISTS DO

## Piano and Musical Instrument Section

# Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### "Dust Off the Piano and Use It"—A Timely Plea From a Prominent New Jersey Club Woman—Some Comments by John J. Glynn

The "silent pianos" of this country have come in for considerable discussion in the MUSICAL COURIER from time to time. In far too many homes in these United States the piano is treated as just so much furniture or even as an encumbrance. It seems almost an American ritual that after the first flush of enthusiasm following the purchase of a piano, interest in it wanes and thereafter it stands unused and neglected.

It is a bit difficult to account for this situation. There are many factors involved, and selecting the most important and pertinent is by no means simple. Probably the biggest factor is this so-called "machine age," the mechanization of the arts which has replaced individual performance by the turning of a switch. Part of it traces back to the days when pianos were actually purchased as articles of furniture, with music making only an incidental. An important handicap was the campaign for the player piano, which more or less discouraged the learning to play a piano by giving a degree of "self-expression in music" through the manipulation of the various controls. Lastly, there was the humdrum drudgery of practise made necessary by the old time music teaching systems.

All of these things, however are but incidental to the main fact, that being that there are too many silent pianos, and that until they are brought again to their proper function of music making there can be no genuine revival of the piano.

There are many forces at work to bring about this result. There is the work of the National Bureau for the Advancement of Music, operating through the school system, and with a supplementary plan for engaging the interest of the adults in actual participation. There is the new spirit in piano teaching which is based on a retention of interest on the part of those learning. The radio is now helping to spread interest in music through the dissemination of good music played by capable artists. And, most important, there is evidence of a real alliance between the piano industry and the music teacher, as seen in the current campaign of the Baldwin Piano Company.

As an example of the work that is being done to revive interest in playing the piano, the following report, telling of a message delivered by Mrs. Charles A. Waters, chairman of music in the New Jersey State Federation of Women's Clubs, appeared in both the Jersey Journal, and the Ridgewood (N. J.) Herald:

#### Mrs. Waters' Plea for the Piano

Mrs. Charles A. Waters, chairman of music of the New Jersey State Federation of Women's Clubs, has issued a statement urging the club women to consider their pianos, in most cases closed and used as an object on which to display bits of pottery, a picture, or perhaps a vase; but seldom nowadays opened.

Quoting from Longfellow—"Show me the home where music dwells, and I shall show you a happy, peaceful and contented home"—Mrs. Waters continues with a picture of the home of a generation ago when music played a real part in the lives of all when the members of the family sang and played for themselves, when the friends and neighbors came in and gathered around the piano to sing with a real sense of joy and happiness.

## MATHUSHEK

*Grand, Upright and Player Pianos*

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.  
132nd Street and Alexander Avenue  
New York City

In most homes today, she says, if the piano were opened and the keys played, it would be found to be sadly out of tune, much the same as a voice which has become cracked through neglect. The question Mrs. Waters asks is: "What is the matter with the club women of today? Have they become musically lazy?" The same applies to others, not club women, she feels.

She also said: "It is high time to face the facts. Because this is a machine age, people have become used to turning a knob or a switch, knowing that by so doing entertainment will be produced without any further effort on their part, and the result is indifference. Such a condition must in time have a deplorable effect on those who are musically ambitious.

"At the present time when so many musicians need aid, both moral and financial, every real club woman will surely wish to urge in her own group that now is the time when music must be considered. Here is the opportunity to encourage and assist the American composers and musicians, and get away from this thing called 'canned music.' To set the seal of approval on living music by living musicians, to make the home one where music dwells that it may be a 'happy, peaceful and contented home'—this should be our guide."

Mrs. Waters also pointed out that "another opportunity which lies before the club woman of today is the possibility of developing the musical talent among the young people. It is a matter of education and should be given serious consideration. In club and town programs there should be encouraged the use of local amateur musicians. They should feel that their work is appreciated. It often happens that the very fact of appearing before an appreciative audience is just the incentive needed for further study.

"It happens many times that the nearby talent is overlooked in the desire to put on a smart affair with out-of-town artists and when there is a real need of help and appreciation right at home. Surely no club woman who has the interest of the young people at heart will let this happen in her community."

#### Thank You, Mr. Glynn!

Here is a highly significant and potent appeal. It is bringing the matter directly before people who are important not alone as potential users of pianos, but people who wield a good deal of influence upon others.

Incidentally, thanks are due to John J. Glynn, of the Mathushek Piano Mfg. Co., of New York, who sent the clippings reported above to the MUSICAL COURIER. Mr. Glynn not only holds a respected position in the piano world as a keen executive, but is likewise a prominent participant in many movements looking for the betterment of the industry.

Mr. Glynn commented that Mrs. Waters' statement is "timely and constructive" and added, "Broadcasts of that nature from disinterested people outside the trade is of much greater value to the trade than anything a piano manufacturer might say himself"—a truism that needs no further comment.

### "What Is Wrong With Present Day Retailing?"—The Dictum of a Big Department Store Executive

Philip LeBoutillier, retiring president of the National Retail Dry Goods Association, recently delivered the following gem as part of his farewell address to that body: "Retailing has been almost submerged by overdoses of the great American quack medicine—Volume—and by a lot of hocus-

pocus, charts, statistics, trends, etc., evolved by so-called experts who have a formula and a theory for every retail question except the all-important one of how to run a store profitably. Simplicity of operation, less swank and ego, lower costs, faster turnover, buying goods and selling them at a reasonable profit, are goals that mean something when we reach them. Successful department stores didn't develop from the laboratory. The great chains didn't start in the classroom."

The above was spoken without reference to the piano business, but it is undoubtedly true that in at least some particulars the case applies just as well. Main street locations and costly overhead surely come under the head of "swank and ego." It is one of the business misconceptions which the present conditions are eliminating. The most obvious of the principles outlined above, "selling at a reasonable profit" is, by some curious chance, the outstanding evil of present day piano merchandising. Profitless sales make an unsure foundation for any business.

### Putting Teeth Into the Regulatory Powers of the Federal Radio Commission—The Case of Station KFKB

An interesting and totally unexpected ruling came out of the recent barring of radio station KFKB, of Milford, Kan., from broadcast privileges by the Federal Radio Commission, the reason being the dissemination of too much publicity of a certain kind. The refusal to renew the license of this station was upheld by the District Court of Appeals, Justice Robb presiding.

As is known, the Radio Act of 1927 (Section 29) expressly forbids the commission from exercising any power of censorship over radio broadcasting stations. There is, however, a joker to this proviso in the same act in defining the standard of operation in the "public interest, convenience and necessity." The case against station KFKB was that it was not operated in the "public interest" but as an adjunct to a private business.

Federal Radio Commissioner Lafount, in speaking of the above case, said: "Since advertising furnishes the economic support for the service a station renders and makes it possible, such advertising must necessarily be an exception to the rule. However, the amount and character of advertising must be rigidly confined within limits consistent with the public service expected of the station."

It is an interesting point. Censorship consists of the scrutiny and judgment of advertising material prior to its release, which is definitely prohibited. Consideration of past material, however, is something different, and entirely within the jurisdiction of the Federal Radio Commission. If, in the judgment of the Commission, the past record of any radio station shows that its advertising propaganda, either in quantity or quality, violates the code established by the word "public interest, convenience or necessity," it has the right to void any license.

This extension of the authority of the Federal Radio Commission is apt to have considerable effect on the nature of broadcast programs of the future. If that power is exercised wisely there is no doubt that beneficial results will be obtained.

This ruling puts the matter squarely up to the broadcast stations, who, more than the actual advertisers are held responsible by the Federal Radio Commission for the type and quantity of the advertising used. It is, of course, unlikely that the commission will act in this matter except to correct exceptional abuses, but the knowledge that the power is invested in them will probably be efficacious to correct some of the more flagrant cases of disregard for the "public interest, convenience and necessity."

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety molders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

## WING & SON

Manufacturers of the

## WING PIANO

A musical instrument manufactured in the musical center of America for sixty-two years

Factory and Offices  
NINTH AVE., HUDSON AND 13TH STREETS  
NEW YORK

## THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of  
Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers,  
Pipe Organ Keys  
Piano Forte Ivory for the Trade



YELLY D'ARANYI,

Hungarian violinist, who recently arrived for an American tour, opening February 22 with an orchestra concert in Reading, Pa. Miss d'Aranyi will remain in this country until April. Among her engagements are joint recitals with Myra Hess and one with Myra Hess and Hans Kindler in Philadelphia. The violinist will also appear with the St. Louis Symphony Orchestra this month.



ANNA CASE,

American soprano, who sang on the Atwater Kent Radio Hour on Washington's Birthday evening, from New York. Miss Case offered two folk songs, numbers by Horsman, MacDowell and Corby, the Jewel Song from Gounod's Faust, Carry Me Back to Old Virginny (Bland), and Oley Speaks' setting of Riley's poem, The Prayer Perfect. Her voice adapts itself admirably to broadcasting, and telephone calls, telegrams and letters from all over the country bear witness to the widespread appreciation of Miss Case's singing.



MARION CLAIRE (LEFT), HENRY WEBER, AND MRS. GRACE GRIFFITH,

photographed at Memphis, Tenn., where Miss Claire and Mr. Weber were entertained by the Beethoven Club, of which Mrs. Griffith is president. The gifted American soprano and her husband spent a few days in Memphis resting up after giving four concerts in four different states within eight days—Aurora, Ill.; Jackson, Mich.; Monroe, La., and Helena, Ark. Miss Claire and Mr. Weber are motoring from concert to concert on this six weeks' tour. After their concert at St. Petersburg, Fla., on February 14, they motored to Sarasota, Naples, Miami, Palm Beach, Fla., and back to Chicago. Miss Claire writes that the cordial southern audiences are like those of France and Italy.



ELSIE CRAFT HURLEY, soprano. Miss Hurley, first prize winner in the Victor Herbert Memorial Contest, the National Federation of Music Clubs' Contest and the Baltimore Civic Opera Contest, is a pupil of George Castelle. Among her recent engagements were a recital at St. Paul's M. E. Church, Hagerstown, Md., and an appearance before the Baltimore Music Club. For the Hagerstown program Miss Hurley sang numbers by Auber, Behrend, Delibes, Griffes, Metz Schumann and others, and Ave Maria (Gounod-Bach). The Baltimore concert was given by Miss Hurley in collaboration with several other Castelle pupils (Constance Hedja, contralto; Gordon Gibson, tenor; and James Wilkinson, baritone) and Sarah Stulman, pianist. Among Miss Hurley's numbers was the letter scene from Massenet's Werther, which was especially effective. Virginia Castelle is Miss Hurley's accompanist.



HARRY KAUFMAN, pianist, who will appear as assisting artist with the Musical Art Quartet in Baltimore on March 10, at the Curtis Institute of Music, Philadelphia, March 11, and at Town Hall, New York, March 24. (Photo by French.)



JESSIE FENNER HILL,

who will hold a special class in voice and repertory, at her Steinway Hall studios from March 30 to April 10. Angeline Kelley, artist-pupil of Mrs. Hill, now of Ohio Wesleyan University, Delaware, O., and seven of her pupils will come to New York to attend the class. Miss Kelley was recently heard in Delaware in a program of Japanese and Chinese songs in costume.



NORMAN J. CAREY,

Irish-American baritone, who will give his annual New York recital in Steinway Hall on the evening of March 25. His program will comprise English, German, American and Irish songs.



VIRGINIA SNYDER,

accompanist and teacher, a member of the faculty of the Eastern Baptist Theological Seminary, Philadelphia, where she instructs advanced pupils in piano, voice, piano ensemble classes and music appreciation. During January Miss Snyder's engagements included the following appearances: with the Lester Ensemble; before the Men's Club of the Presbyterian Church, Overbrook, Pa.; on the University of Pennsylvania Educational Series; at the Matinee Musicals Club as accompanist for the Phillips Jenkins Quartet; at the New Century Club, Philadelphia, as accompanist for Donato Colafemina, tenor, when Miss Snyder also gave two groups of solos. Among her February dates were more engagements with the Lester Ensemble; an appearance at the Academy of Music Foyer, Philadelphia, as accompanist for Beria Levina, contralto; one of the Nelson Eddy recitals at Hotel Warwick, Philadelphia, when Miss Snyder acted as accompanist for the Phillips Jenkins Quartet. On this occasion the quartet sang Miss Snyder's arrangement of the Grieg Wedding March, which received a very flattering reception. February 20 Miss Snyder played in Washington, D. C., in joint recital with Mr. Colafemina. (Photo by Marceau.)



NEVADA VAN DER VEER, contralto (right), with her artist-pupil, Elsie Luker, contralto, on the boardwalk at Atlantic City, N. J., during a short vacation between engagements recently.

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

# MUSICAL COURIER

*Weekly Review of THE World's Music*



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SHOEMAKER  
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From photo by  
G. Maillard Kessler

MISCHA ELMAN

